

The **Quill**

A MAGAZINE FOR WRITERS, EDITORS, AND PUBLISHERS

FALL BOOK NUMBER

FODDER FOR FUNNYBONES • By Tom R. Hutton

WHY STATE EDITORS GROW OLD YOUNG • By Julian Krawcheck

LET'S GO CALLING ON BLONDIE! • By Martin Sheridan

FLASHES FROM THE BOOK FRONT— • By Ralph L. Peters

ALUMNI INTEREST RUNS HIGH IN SIGMA DELTA CHI MEETING • By James C. Elper

THE LITERARY TRADITIONS OF THE CHICAGO DAILY NEWS • By George A. Brandenburg

OUTGUESSING THE QUARTERBACK! • By Louis Jehrden

SHANTY JOURNALISM • By Robert De Vany

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THE QUILL

A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

Founded 1912



VOLUME XXIV **NOVEMBER, 1936** NUMBER 11

At Deadline—R. L. P.	2
Fodder for Funnybones—Tom R. Hutton	3
Why State Editors Grow Old Young—Julian Krawcheck	5
Let's Go Calling on Blondie!—Martin Sheridan	6
Alumni Interest Runs High in Sigma Delta Chi Meeting—James C. Kiper	8
Flashes from the Book Front—Ralph L. Peters	9
The Literary Traditions of The Chicago Daily News—George A. Brandenburg	10
Outguessing the Quarterback!—Louis Johrden	12
Shanty Journalism—Robert De Vany	14
The Book Beat	15
Who—What—Where	21
As We View It	22

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AT DEADLINE

By R. L. P.

COME on, boys, get into this yarnin' round-up and get along with some more tales of the city room. We are indebted to Stuart F. Leete, Stanford '27, now living at 1335 Clay Street, San Francisco, Calif., for the following one, which appeared in Earle Ennis' column, "Smoke Rings," in the San Francisco Chronicle:

"Here is a short story about a cameraman who got the horse laugh from his city editor because the city editor didn't know the truth when he heard it.

"The story concerns Hermie Bryant, handsome and expansive cameraman of the *Daily News*. Hermie has been using carrier pigeons to hurry football films to his office from distant points. At the recent Cal-St. Mary's game Hermie started pigeon No. G-56 off with some up-to-the-minute shots of fast plays.

"The paper waited for the pictures for two days. The pigeon finally came down somewhere near the Mexican line, we understand. When the city editor hopped Hermie and told him his pigeon—messenger service was worthless, Hermie put up a big defense of the bird.

"He went too near a radio station and it knocked him cuckoo and he lost all sense of direction," said Hermie. "He's a good pigeon but he was shell-shocked."

"The city editor gave Hermie the horse-laugh, and put down the explanation as 'Bryant Alibi No. 81' in his little black book.

"Hermie, oddly enough, was right. If a pigeon gets within immediate radiation field of a transmitting antenna, it goes 'round and 'round, loses all sense of direction and never returns to its home cote. The phenomena is of immense scientific interest inasmuch as it may furnish a clue to the mystery of the pigeon's sense of direction.

"An eastern university is at present engaged in making tests with pigeons to study the effects of electro-magnetic waves and Hermie, the cameraman, is waiting for the official report so he can prove to his city editor that his pigeon was shell-shocked and not stupid."

And that brings up the question—what IS the best alibi you ever heard?

[Concluded on page 23]

Fodder for Funnybones—

That's Where Too Much Emphasis
Is Placed by Press, Editor Says

By TOM R. HUTTON

Editor, The Binghamton (N. Y.) Press

PROBABLY more than ever before in the history of news print, the public of our day is fully conscious of current economic and social problems.

Probably there has never been a time in our national history demanding more straight or careful thinking on the part of the American people. Not only in editorial reasoning, but in headline presentation and news interpretation, the American newspapers of this day have an amazing responsibility.

The disappearance in large measure of the party organ from the American newspaper scene resulted, to a great extent, from an appreciation by publishers, editors and the public that straight thinking rather than partisan thinking was needed in public affairs. With the passing years, however, there seems to have been a dimming of the sense of responsibility on the part of the American press for the promotion of public straight thinking. That is not true in all cases, but it is true in too many cases.

As a matter of fact, I think it is entirely fair to say that a majority of

American newspapers of our day, and this is as true of some of the larger ones as it is of the great majority of the smaller ones, are letting other persons do their thinking for them. They are inclined to follow a superficial pattern which seems to have been built up in the silly season when news is scarce and to have found a permanent place in the technique of American journalism.

TOO much emphasis is placed upon the moronic funnybone of the public and not enough on substantial matters. If I could have my wish for our American newspapers it would be for the establishment of a sharper line of demarcation between really important news and matters of public hysteria.

Newspapers themselves are too often responsible for the creation of news monstrosities. The ill-advised and superficial approach of editors and reporters to what should be a much more serious business than the mere matter of entertaining the public is likely to superinduce public hysteria over matters which are really not important



Tom R. Hutton

and which should be de-emphasized instead of being overemphasized.

These news frankensteins of our own unfortunate and thoughtless development usually arise out of overzealous but misguided and unintelligent effort on the part of reporters and editors who wish to make "a showing."

They may be roughly divided into two groups—those which do no damage but serve no good purpose and those which are actually destructive in the larger sense. Let me cite you two examples of what I mean. Both happen to be politico-sociological developments. Both were superinduced by sloppy thinking on the part of the American press. One was Huey Long and the other was Marion Zioncheck.

WHEN Huey Long went to Washington as United States Senator he was very largely the product of the Louisiana press and the Louisiana representatives of the major press associations. I do not think anyone will quarrel with the statement that in Washington he was built into a political monstrosity, largely by the newspapers themselves. In the beginning he was little more than a freak story. He became a news problem and eventually a threat. Like all such creations he finally turned upon the press that had made him and threatened the very existence of free speech in Louisiana as he would have in the country at large if he had had the power.

You may call that an extreme instance if you wish. Later we had another in the build-up of Marion Zion-

HERE'S an outspoken appeal for straight thinking in the editorial rooms of the nation's newspapers—an appeal for sensible news handling and interpretation rather than an emphasis on superficiality and a pandering to the moronic funnybone of the public.

Tom Hutton spoke along these lines at the meeting of the New York State Association Dailies. This article is an abstract of those remarks.

Mr. Hutton's newspaper career began with the Utica Press, as a reporter. He was next found as a feature and editorial writer for the Albany Knickerbocker Press. After helping Frank Clark organize the Albany Evening News, he became managing editor of the Knickerbocker Press. His next move was to the press gallery in Washington. Then he became an editorial writer and conducted the column, "Thirty-Foot Channels," for the Beaumont (Texas) Enterprise. He organized the Houston Post-Dispatch for the Democratic National Convention of 1928 and since March, 1929, has been editor of the Binghamton Press.

check, a constitutionally deficient congressman who was a nobody in the House of Nobodies until he was taken up by Washington newspapermen and made a national clown, almost a national disgrace.

I am going to plead guilty with the rest of the American newspaper editors on what was done with Marion Zioncheck, but when he put on his wading party in New York his antics were put under an arbitrary de-emphasis order in the *Binghamton Press*. We concluded, and I think quite properly, that we were through playing up the unimportant antics of an unimportant person who might easily be made important by the over-emphasis of the nonessentials at the expense of the essentials in news.

TO what source is the American public to turn for straight thinking, proper emphasis on real values and an honest, accurate and intelligent attempt to set forth the really important problems of the day if not to the American press?

Yet the editorial pages of a great many of the smaller newspapers of the country, day after day, reflect in thin disguise nothing more than the thought processes of others. That is not because of a lack of demand on the part of the public. Witness the following of the well-known columnists and special editorial writers. It is because publishers are not demanding straight, substantial, individual thinking from their editors. It is because editors are not informed at first hand on the problems concerning which they write. It is because they, too often, take their interpretation and their information second-, third and fourth-handed and become detached from vital public problems.

At both the Cleveland and Philadelphia conventions I talked with editors and publishers who were there in the press sections because they felt, as I did, that they should get as close as possible to the undercurrents and the back-stage actions for their guidance in this important year. Some of them were men who had never before considered their attendance at conventions important.

IF we have a widespread fault among the executives in the newspaper business today it is that we are rarely as enthusiastic about our business as the younger men entering the ranks, and often we are not as well informed in detail. When zest leaves a newspaperman, regardless of his position, then it is time for him to leave the newspaper business to people who are interested. But unfortunately the younger

fry seem to have missed a responsibility to serve the public substantially and well in news that really counts.

That again is the fault of the executive. If he is satisfied with a superficial newspaper in which entertainment is more important than information then he can have no quarrel with a superficial attitude on the part of his subordinates.

It is a sad but highly probable fact that if tomorrow there should suddenly become available for publication the complete solution of our entire economic problem in the United States, it would not get in some communities the public attention that would be accorded to a sordid, third-class, throat cutting in Mike's place in the back alley.

That might be particularly true if there were a woman in the case because we in the newspaper business, although we may not realize it, are inclined to follow some rather doubtful formulae as to values and emphasis in which "woman interest," "triangles," "sex appeal" and kindred expressions are entirely overemphasized.

In following those formulae we build

up a public expectation to our own confusion and at the expense of our proper functions. We fail to emphasize the worthwhile things. We fail to de-emphasize the unimportant, inconsequential or actually destructive things. Instead of leading, we follow; instead of living up to worthwhile standards, we drift, and follow the line of least resistance.

I have no patience with the newspaper executive who in justification of drifting journalism pleads that he must give the public what it wants. That is because I have a great deal of confidence in the good taste, the good judgment and the generally righteous intent of the American public.

The public wants the best it knows about. It will know of no "best" other than that which is made available to it. It is the business of a newspaper to maintain a standard which honestly, accurately and intelligently informs the public along lines that lead to straight thinking.

That is not only true of politics and economics, but within reason it is also true of everything else that goes to make up the grist of today's news.

Some Editors I Haven't Met

EMLOYERS of newspaper workers have the reputation—most of them—of being "regular guys."

Their duties, however, are said to be exacting, and they're supposed to be rather busy most of the time—although not too busy, possibly, to take a half-day or so off now and then for a game of golf or a fishing or hunting trip.

Since these employers of newspaper workers are human, they have been known, at various times, to make slight mistakes of omission—and it is one of those mistakes that this article proposes to discuss.

During the time after my graduation from a Midwest Class "A" college with a Journalism degree in the now-forgotten Depression class of 1931, I have been trying to land a job in the editorial end of the newspaper business.

In the past five years, since my graduation, I have been seeking, through the different media open to the journalistically ambitious in my position, a chance to "prove myself" somewhere, as a reporter. I have tried classified advertising, personal application, and, in the main, application by letter. It is of this last method of job seeking that I wish to speak.

During the years from 1931 to the present, I estimate that I have written

in the neighborhood of 100 letters to employers. Each of these letters was written to ask consideration on a position which was "open." They were written to employers who advertised in trade papers and magazines, and to employers who had jobs to be filled that I learned of through various means.

I did not bombard these employers unwarrantedly. Each application letter which I typed was aimed at a job I felt I was qualified by ability, education and experience to fill. With each application letter I sent a stamped, self-addressed envelope for reply.

Being somewhat "catalogue-minded," I filed and saved the replies from these 100 applications.

The other day I chanced to be looking at my collection of replies—if collection it could be called. From the 100 letters of application I had received exactly five replies!

A month ago, assailed with doubts about landing a position in the newspaper business, I wrote two letters to large grocery companies who were said to be hiring salesmen for their products.

Two days later, by return mail, I received two courteous replies from the companies.

The comparison is baldly evident.

Why State Editors Grow Old Young—

By JULIAN KRAWCHECK

State Editor, the Charlotte (N. C.) Observer



Julian Krawcheck

IT IS about 10:15 p. m. and you are hurrying through with your work when the telephone rings and someone calls out, "Gastonia's on the line."

You are faintly annoyed, for there's company out at the house, and you had hoped to get away a bit early for an hour of talk and perhaps a bottle of beer.

You pick up the receiver, and a voice comes over the line:

"Hello. . . . That the State Desk? This is Atkins at Gastonia. Got anything on a murder at Belmont?"

A murder at Belmont? Hm-m-m, you reflect; then reply, "No, don't think we have. What happened?"

"I don't know much about it," the voice at the other end says, "only a man named Haywood Jones was murdered."

"Jones, did you say? Who killed him? When did it happen?"

"I don't know—sometime tonight. Wait a minute, wait a minute. Jones isn't the name. Haywood is right; Haywood something. I can't think of the other. Better check Belmont for the right dope. I just heard there was a murder and thought I'd better call. The coroner's gone over. Call me if you need me. Good night."

YOU ask the long distance operator to get the Belmont police station in a hurry. Your eye wanders about the room and inevitably is drawn to the big clock over on the other side. It is now 10:20, and you get restless when

the phone at the other end isn't answered right away. Deadline's 10:45, you remember, and—

"Police headquarters," a voice at the other end breaks in on your thoughts.

"This is the Charlotte Observer," you say. "We have a report a man was murdered over there tonight. Know anything about it?"

"Yessir, we had a man killed. Name's Haywood Johnson."

You break in to ask: "Johnson, did you say. J-o-h-n-s-o-n or J-o-h-n-s-t-o-n? Johnson or Johnston, s-t-o-n? Johnson? Okay. What else do you know?"

"Well, a man drove up in his front yard in a car, called him out and shot him. That's about all, I guess. . . . No, Johnson didn't live in town. About a mile and a half out on the old McAdenville road. . . . A farmer, a retired farmer; pretty well known. . . . About 68, I'd say. . . . No don't know of any trouble he had with anyone. . . . His hired man a negro, gave us the only information we have. . . . Yeh, he's under arrest. . . . Shanks, I think—yeh, that's his name, Rob Shanks. . . . He said he heard a man call Mr. Johnson out of the house. . . . Then he said he heard a shot and ran out of his cabin to see Mr. Johnson dead and the car shooting out of the yard. . . . Yeh, died instantly; shot through the mouth. . . . That's about all. . . . Sure, I'll call you if anything happens. . . . Good night."

IF YOU'VE ever worked on a rewrite or state desk you'll appreciate the feeling with which the accompanying article was written by Julian Krawcheck, state editor of the Charlotte (N. C.) Observer. If you've managed to escape either or both desks maybe you'll be more considerate of their occupants the next time you 'phone a story into the office.

Julian Krawcheck studied journalism at the University of South Carolina, leaving school to become a sports writer on the Observer in 1929. Since then he has been successively a reporter, copy editor, inside city desk man, and, for the last three years, state editor.

YOU grab a piece of copy paper, roll it into the typewriter, call out a few words to the boss, and start writing a second after another glance at the clock shows the time to be 10:28. Meanwhile, a careless elbow has juggled a copy spike off the desk, and it spins circles on the office floor.

Your first paragraph is finished when the boss calls over to ask, "How long will it be?"

"Oh, not more than two or three paragraphs," you reply. "There's not enough to go on."

You write furiously for five or six minutes, hardly stopping to think; then jerk the paper out of the typewriter and hand it over to the boss. It is longer than you thought it would be. Five paragraphs. You glance at the clock again. Only 10:40. You made it. You feel sure the opposition won't have it. You are conscious of a faint sense of elation.

Then, as you recall the company at home is waiting and start hurrying to get through again, the telephone rings once more. This time, it's Belmont calling. You wonder if it can be true—that the policeman is really keeping his promise to call back.

But the voice over the line is not the officer's; it's that of the Belmont correspondent, a woman.

WE HAD a murder over here tonight," she begins, "and I thought you'd want it. . . . Oh, you already have it? . . . Compare notes, did you say? . . . All right, just a minute. . . . No, the name is Johnston, s-t-o-n, not Johnson. . . . And the middle initial is C. . . . That's right, Haywood C. Johnston. . . . A retired farmer, that's

[Concluded on page 20]



Chic Young gives his son Wayne, aged 5, some pointers on the art of cartooning.

SOME folks believe that whistling attracts mice. Others will swoon at the dropping of a mirror for fear that it will bring seven years of hard luck. Still more of us think that it's bad fortune to walk under a ladder. Then there is the superstition about the black cat.

Most people will believe practically anything, but they won't believe that a comic artist doesn't draw himself. Chic Young insists that he and his young son, Wayne, are not the prototypes of his characters in his popular comic strip, "Blondie."

One look at blond, handsome, six-foot Chic and you'd swear that he's just the type you'd expect your favorite cartoonist to be. He's one of those peppy, hustling, good-natured men who are accompanied by laughs wherever they go.

CHRISTENED Murat Young when delivered in 1901 to a family of artists, it was inevitable that he, too, should invade this field. His mother is a well-known artist, while his sister is an art instructress. His brother, Lyman Young, also has a syndicated comic strip.

"In our family," Chic chuckles, "we used to think in terms of pictures instead of words. Even with such an artistic background, mother didn't want me to take up drawing. After finishing high school, where I was tagged 'Chic,' I began work for the railroad where I earned my first dollar hauling freight. The closest I ever came to an art school occurred when

I once dated an art school model."

Edgar Martin, who draws "Boots and Her Buddies," was one of his closest friends. Chic was a stenographer for the railroad when Martin, wired him that NEA Service was wide open for a girl strip.

Young took his railroad pass and a toothbrush and rushed off to Cleveland where he was given a job paying \$20—just three dollars less than he was getting. Gene Ahern became a close friend of his.

THE staff artists used to call their working room "The Monkey House" because it was just like a school room. All the men were seated at drawing boards while the chief sat at a desk in front of the room where he could keep an eye on them. When they wanted to leave the room, they had to raise their hands first for permission. Gene Ahern warned Chic that the other artists were all practical jokers. In one instance, someone phoned a barber and asked:

"Are you busy now?"

"No, sir," the tonsorial artist replied.

"Well, don't worry, things will be better soon!"

One day there was a phone call for Chic. Somebody offered him \$10,000 a year to go to New York with King Features.

"Sorry," he said, "but I'm satisfied right here."

It was a good gag, Chic thought, but nobody laughed or said anything. When he was fired several months later for requesting a raise, Chic went

Let's Go

to New York and sent his name in to J. D. Gortatowski, then chief of the comic artists at King Features.

When he was called in, Gortatowski asked Young, "What in hell was the idea of refusing to come here a couple of months ago when I phoned you at NEA?"

"Why," stammered Young, "I thought it was a practical joke."

"Very impractical, I'd call it!"

CHIC then drew a society strip called "Beautiful Babs," which lasted for four months. He served as an apprentice in the KFS art department for several months, then began "Dumb Dora," which he continued for five years.

"Dora was a typical flapper strip and in 1930 when flappers were going out I tried to picture the average girl of that age, the kind who led in the complete return to femininity—a reaction from sports clothes, boyish figures and flapperism in general."

The result was the "Blondie" strip, which first appeared on Sept. 8, 1930. While it has been axiomatic that comic strip characters remain ageless, Chic Young has achieved his greatest success since he introduced "Baby Dumppling," born to the Bumpsteads. The baby is undergoing normal growth and is just learning to talk.

IT'S difficult," Chic says, "to define 'Blondie' as a continuity strip, but I do utilize the greatest, simplest, and most interesting continuity of all, the continuity of life itself, and add a little humor, the salt of life. I look for little things like the ashes on the rug, suit on a chair, and the dark substance under a tomato ketchup top. I prefer to call 'Blondie' a streamlined gag strip whose happenings are true and have occurred in almost every home. I am catering to the average American family."

The Bumpstead home, he explains, is in the inexpensive suburb of any large city and has a living room, a sun parlor, dining room, breakfast nook, kitchen, master bedroom, baby's room, bath, one-car garage, a doghouse, and lastly, a mortgage.

Blondie is the boss of the household, chancellor of the exchequer, devoted wife, gay sweetheart, busy mother, and silly little girl. There are millions of men throughout the country who are married to someone mighty like her.

Dagwood, her husband, is a regular

Calling on Blondie

Chic Young, Creator of Strip, Describes Cast of Characters

By MARTIN SHERIDAN

fellow. There's nothing special about him. He lives down the street from you and drops in with his wife to play bridge. He's the sort of fellow who doesn't listen while you are bragging about your baby because he is waiting for you to get through so he can brag about his. He's a decent, hard-working, affable, good-hearted family man, who, despite his human weaknesses, does the best he can day in and day out and joins with millions of others like himself to constitute the backbone of this country.

Baby Dumpling, stealing the whole show at present, is old enough to be beginning to say, "yes ma'm" and "yes sir," but he cannot straighten himself out on these phrases and is always answering his father with "yes ma'm" and vice versa. He is just beginning to learn the rules of this great game of life and sometimes when he has

done something naughty, he goes and sits in the corner without being told. He will more than likely grow up to be another Dagwood, but meanwhile he says and does the cute things that other children say and do.

The latest character introduced was the big flop-eared mongrel pup which is a constant companion to the baby.

MRS. YOUNG is a talented harpist who was introduced to Chic in Florida by Wally Bishop, another artist. They are the parents of a five-year-old boy and lead a very quiet life.

"Our greatest excitement," Chic reveals, "happened when we were married."

"How do you like to work, as you do, at home?" I asked.

"You just imagine trying to do something while Wayne is playing 'cops and robbers' and the vacuum cleaner is



Presenting the Bumpsteeds, modern young suburbanites.

going in the next room," Chic sighed, plugging his ears.

BLONDIE strikes us as having the same quality that earned great public reception for the novel "Main Street," for the play "Abie's Irish Rose" and many other popular works. It accurately reflects life, with only slight caricature for emphasis. People like to see and read about themselves. The following "Blondie" fan letters prove that.

"... Your drawings and antics of Dagwood resemble my husband so much that I think you must have been recently married. Everything seems so true to life. ..."

"... My wife and I have been ardent followers of 'Blondie' and especially Baby Dumpling for quite some time. We can appreciate his actions for we have a little boy just a week younger. We would like, for a place of honor in our boy's room, an original drawing of the baby, autographed by you. ..."

Here's still another communication.

"Your cartoon 'Blondie' gives me the greatest kick. I have a good laugh every day about it. Of course, a woman must be helping you. Is that impertinent?"

"When your baby begins to talk, I could tell you some very unusual things which my son (now a lawyer) used to say years ago."

Other letters ask, "When is Baby Dumpling going to have a little sister?" and "Can't you let Dagwood get the best of Blondie sometimes?"

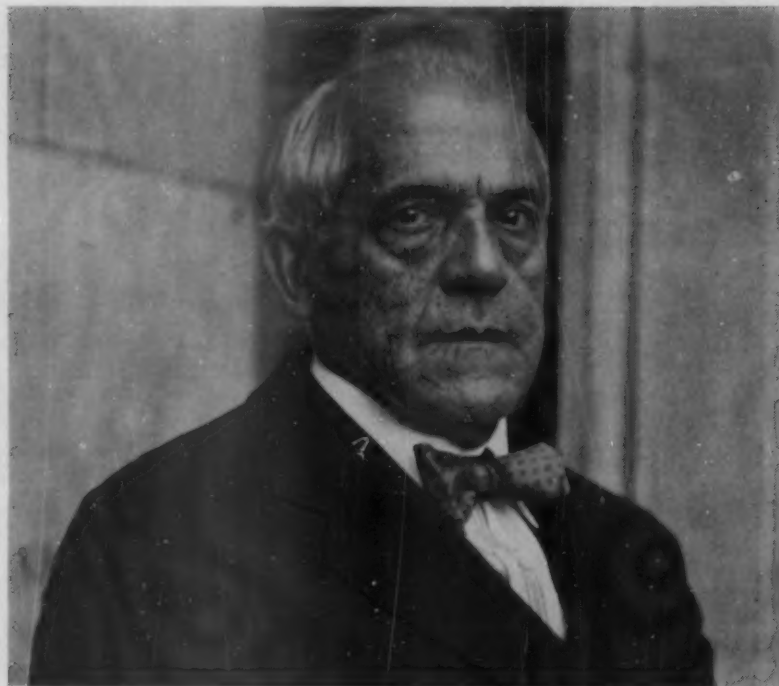
T. G. Dillon, managing editor of the *Minneapolis Tribune*, recently wrote the following tribute:

"... I have a rather humiliating confession to make. 'Blondie' lay around this office several months without being used. It was finally put into the *Tribune* to take the place of a

[Concluded on page 13]



They're quite a trio—Dagwood, Baby Dumpling and Blondie.



—Courtesy Magazine of Sigma Chi

Hon. Chase S. Osborn

Mr. Osborn, former Governor of Michigan, newspaper publisher, author, scientist, world traveler, orator and Sigma Delta Chi's first national honorary president, will speak at the convention banquet.

Alumni Interest Runs High In Sigma Delta Chi Meeting

By **JAMES C. KIPER**

Executive Secretary, Sigma Delta Chi

AS A direct result of the lively alumni organization program carried on since the last convention, together with an ever mounting interest in the work and the future of Sigma Delta Chi, professional journalistic fraternity, the alumni of the organization are to be represented at the twenty-first national convention, meeting Nov. 12 to 15 in Dallas, by more official delegates than ever before.

All sections of the country will be represented by the more than 20 official alumni delegates being sent by their respective alumni chapters.

During the last two months alumni chapters and fraternity officers have concentrated their thoughts and efforts toward building a definite alumni policy and program in the interest of solidifying the alumni organization into a strong professional society.

Carl P. Miller, president of the fraternity, has received communications and recommendations along these lines from practically each of the 35 alumni

chapters and from more than 150 individual alumni. Alumni delegates and visitors will meet Friday afternoon of the convention to consider alumni matters only.

Undergraduate chapter affairs will receive careful consideration at the convention and three undergraduate delegates will present papers pertaining to college journalism.

National figures in the journalistic world will appear as speakers during the sessions.

Convention headquarters will be maintained at the Baker Hotel. Numerous entertainment features have been planned by the host chapters, the Southern Methodist University active and the Dallas Alumni chapters.

The convention program, practically complete, follows:

THURSDAY, NOV. 12

EVENING

- 8:00 **SMOKER**, open to all Sigma Delta Chi members. Penthouse, Chrysler Motor Co. exhibit, Dal-

las Centennial Exposition grounds. Dallas Alumni Chapter, host.

- 9:00 **EXECUTIVE COUNCIL** meeting, attended by officers and councilors, and advisers and delegates who wish to attend. Baker Hotel.

FRIDAY, NOV. 13

MORNING

- 8:00 **BUSINESS SESSION**. Baker Hotel.
 8:00 Reception and Registration. Room No. 1, Mezzanine floor.
 8:30 Roll Call. National President Carl P. Miller (Kansas State '20), Vice-president, Pacific Coast Edition, *Wall Street Journal*, presiding.
 9:00 Address of Welcome, by Dr. Charles Claude Selecman, President, Southern Methodist University.
 9:30 Reading of 1935 Convention Minutes.
 9:45 Reports of National Officers and Committee Chairmen.
 10:30 Appointment of Convention Committees.
 Report of Committee on Credentials.
 Committee Work.
 11:30 Executive Council Hearing. (Open to delegates and chapter advisers.)

AFTERNOON

- 12:15 **LUNCHEON**. Convention delegates, national officers and registered members will be luncheon guests of *The Dallas News*. The speaker will be Mr. George B. Dealy, president, A. H. Beleo Co., publishers of the *News*.
 1:30 **DISCUSSION SESSION**. Baker Hotel. "Relation of the Press to the Government in Germany," by Roy L. French, director, school of journalism, University of Southern California, Los Angeles. Mr. French, a past na-
 [Concluded on page 17]



Walter M. Harrison

National honorary president of Sigma Delta Chi, Mr. Harrison, managing editor of the *Daily Oklahoman*, will speak at the annual convention banquet.

Flashes from the Book Front

Selected Volumes By and Of Interest to Newspaper People

By RALPH L. PETERS

Editor, THE QUILL

DOES the routine of newspaper work destroy any literary ability that men or women entering the city room may have?

Is the creative urge stifled by the haste, the turmoil and the trivialities that the reporter faces?

Not if the fall lists of the leading publishers are any criterion—and what better answer could there be to the long debated questions put at the outset?

THESE lists, as always, contain a great number of books of interest to those engaged in the various fields of journalism. More important, from the standpoint of the annual fall book number of THE QUILL and this summary, they contain a remarkable list of books written by and about men and women engaged in journalism.

Particularly is this true of the fall list of The Macmillan Co. Here is a summary of the books by newspaper workers published this fall by that company:

Sterling North, distinguished literary editor of the *Chicago Daily News*, is represented by "Night Outlasts the Whippoorwill," a novel of small-town America which follows his earlier "Plowing on Sunday," which was laid against the rural background of Southern Wisconsin.

John T. Whitaker, a correspondent of the *New York Herald Tribune*, relates in "And Fear Came" some of the significant sights and observations that have come to him through five years as a foreign correspondent.

In "Broncho Apache," Paul I. Wellman, of the *Kansas City Star*, tells the story of Massai, Apache warrior under Geronimo, an historical character mentioned in General Miles' "Personal Recollections." Mr. Wellman's knowledge of the West has previously been revealed in his "Death in the Desert" and "Death on the Prairie."

R. L. Duffus, staff contributor to the *New York Sunday Times*, whose previous works include "Tomorrow Never

Comes" and other novels, is represented by the narrative "The Sky But Not the Heart" on Macmillan's fall list.

REPRESENTATIVE of the Northwest editorial rooms is James Gray, literary editor of the *St. Paul Dispatch and Pioneer Press*, whose new novel, "Wake and Remember," set against the background of a Minnesota village, was published in September. An earlier novel was "Shoulder the Sky."

Mexico's new highway and the beauties of the old capital captured Joseph Henry Jackson, literary editor of the *San Francisco Chronicle*, as they have others. His lively, interesting and thoroughly informal ac-

EACH fall THE QUILL presents its annual book number, in which particular interest is paid to books on the fall lists of publishers which they and we believe to be of particular interest to newspapermen and women.

Special attention is paid to the volumes written by newspaper folk—fact, fiction and fun. Also to books about men and women prominent in the various fields of journalism.

This year's list of books by newspapermen and women is an impressive one. It is, in itself, a glowing tribute to the versatility, creative ability, energy, and literary attainments of those engaged in making the modern newspaper.

We would like to see the list twice as long—to see other newspaper workers strive for more permanent recognition of their work.

count of his trip over the Pan-American Highway was published recently under the title "Mexican Interlude."

William Allen White, tireless scribe, editor of the *Emporia Gazette*, set down his views regarding the 1936 presidential campaign in a small but significant book entitled "What It's All About," thereby adding another volume to his already goodly-sized total.

ALL those volumes by newspaper folk on the list of a single publisher! Turning from the Macmillan list to that of E. P. Dutton & Co., the reviewer finds another impressive list.

There's Max Miller's biting, revealing report of his experiences as a writer in Hollywood. The former San Diego reporter's book is entitled "For the Sake of Shadows."

Dutton's also offers "A Quiet Lodger of Irving Place," an informal portrait of O. Henry by William Wash Williams, close friend and confidant of O. Henry (Sydney Porter) as a cub reporter on the *New York World*. Mr. Williams, who began his newspaper career on the *Terre Haute (Ind.) Gazette*, "retired" from active newspaper work in New York in 1928 but still keeps his hand in the game by doing editorial and feature work on the *Jeffersonian*, a progressive paper of Baltimore County, Maryland.

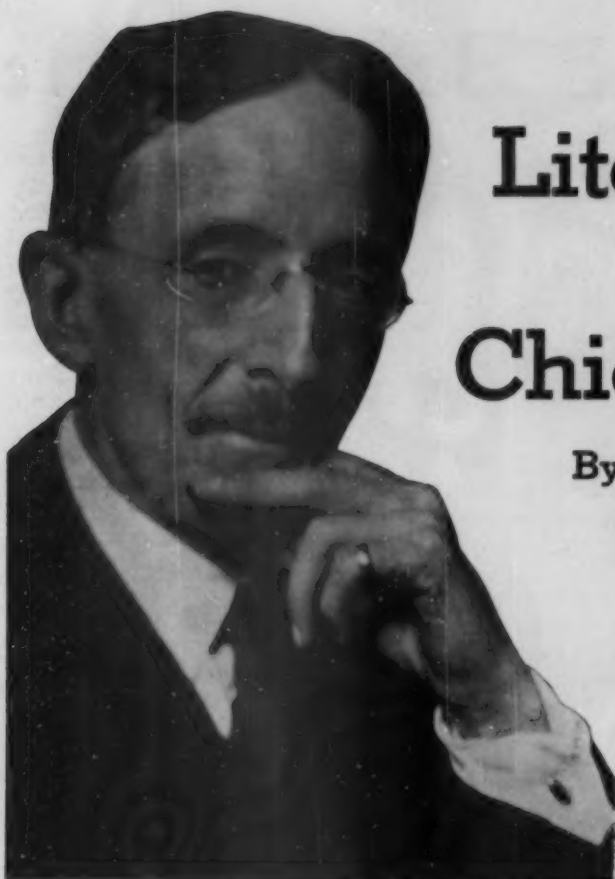
Henry C. Beck, state editor, literary editor and music critic of the *Camden (N. J.) Courier-Post* (you'd think he had enough to do) is represented on the Dutton list by "Forgotten Towns of Southern New Jersey," to be published Nov. 16. He previously has penned "Murder in the News Room," "Cakes to Kill," "Society Editor" and "Death by Clue," also published by Dutton.

Two volumes of interest to newspapermen are included in Dutton's recently inaugurated list of \$1 reprints of outstanding book successes. There are "I Cover the Waterfront," the initial book of Max Miller, and "Falsehood in Wartime," by Sir Arthur Ponsonby, which every newspaper man should read.

THE J. B. Lippincott Company's fall list continues the parade of news scribes who have crashed the doors of publishing houses.

First on the list is "Fires Underground," a narrative of the secret struggle being carried on in Germany

[Continued on page 18]



By Eugene Hutchins

Henry Justin Smith

The late Henry Justin Smith, managing editor of the *Daily News* for the last 12 years of his life, was a writer of great ability and inspired and encouraged members of his staff to literary achievement.

TO fully appreciate the significance of blending modern news writing with literary penmanship—which has become a “journalistic-literary” tradition at the *Chicago Daily News*—one needs only to cite, for example, that the sports editor of that newspaper is author of “Sherman, Fighting Prophet” and “Myths After Lincoln.”

Dating back to the days of Victor Fremont Lawson, founder of the *Daily News*, there is a literary tradition on the paper which is dear to the hearts of newsroom workers from editor to copy boy. There are those in newspaper work who sneer at the word “journalist” and relegate such an individual to the dim, dark ages of “Dana and the Sun” or class his counterpart with the green, but eager youngster fresh from a school of journalism. Such is not the case at the *Daily News*, where good writing—whether it be today’s dramatic news of a helpless baby born with an intestinal deficiency, or a skillful analysis of European political affairs—is appreciated and encouraged.

IT has been my privilege to come in personal contact with *Daily News*

The Literary Traditions of the Chicago Daily News

By **GEORGE A. BRANDENBURG**

staff members. They are not a bunch of “prima donnas” or temperamental literary stylists. They are a group of two-fisted newspapermen who can make their typewriters sing with spot news of the day and then, when the last edition has gone to press, can turn their talents to fiction, social economic and political matters, and biographical masterpieces. The

transition from “newspapermen” to “literary men” is scarcely noticeable for good writing is a craft of the highest order at the *Daily News*.

Twenty-one members of the editorial staff are authors of one or more published books, not to mention scores of magazine articles and pamphlets written by various members. The list of authors represents a fair cross-section of the news staff, indicating a general versatility in literary achievements. The lineup includes:

Harry Beardsley, feature writer; C. J. Bulliet, art critic; Ralph Cannon, sports writer; Robert J. Casey, feature writer; Charles H. Dennis, editor emeritus; John Drury, reporter; S. J.

WORKING in the editorial rooms of the nation’s newspapers are many men who have demonstrated a marked ability to produce fine fiction, books of travel, biography, history and other subjects in addition to the daily production of news and feature stories, editorials, columns and criticism.

This is particularly true of the *Chicago Daily News*, in the editorial rooms of which a literary tradition has been maintained for years. It was also true of the old *New York World*—and it was not the fault of the men who wrote the *World* that it faltered financially.

George A. Brandenburg, Chicago correspondent of Editor & Publisher, discusses the literary background and attainments of members of the *Daily News* staff in the accompanying article. The summary is one of which the *Daily News* and every member of its staff may well be proud. Mr. Brandenburg, a vice-president of Sigma Delta Chi, professional journalistic fraternity, began his journalistic career with the *Elgin (Ill.) Daily News*. While a student at the University of Illinois he became campus reporter for the *Champaign News-Gazette*. He transferred in his junior year to Northwestern University, becoming campus correspondent for the *Chicago Evening Post*. On graduation he joined the publications staff of the Hawthorne Works of the Western Electric Co. He became Chicago correspondent for Editor & Publisher in 1931.



Paul Scott Mowrer

Under the leadership of Mr. Mowrer, present editor of the *Daily News*, the literary tradition of the paper is being continued.

Duncan-Clark, editorial writer; Lewis Hunt, city editor; John Patrick Lally, fiction editor; Paul Leach, Washington correspondent; Lloyd Lewis, sports editor and drama critic; W. F. McDermott, religious editor; Edgar Ansel Mowrer, chief of European staff service; Paul Scott Mowrer, editor; Royal F. Munger, financial editor; Sterling North, literary critic; Howard Vincent O'Brien, columnist; Donald Culross Peattie, columnist; Don Russell, assistant copy editor; Herman Gastrell Seely, financial writer; and William H. Stoneman, London correspondent.

Turning to a partial list of *Daily News*' "alumni" who have helped to build a literary tradition among those who have written for this newspaper, we find such men as: Eugene Field, George Ade, Peter Finley Dunne, Will Payne, George Harvey, Ray Stannard Baker, Charles D. Stewart, Slason Thompson, William Hard, Keith Preston, Harry Hansen, Carl Sandburg, Vincent Starrett, Vincent Sheean, John V. A. Weaver, Ben Hecht, T. K. Hetrick, Victor Yarros, Henry Justin Smith, Robert Andrews, Junius B. Wood, Edward Price Bell, Negley Farson, John Gunther and Harper Leach.

BEGINNING with silver-haired Charles Dennis, editor emeritus and former managing editor under Victor Lawson, staff members were taught to cultivate the fine art of writing. Mr. Dennis not only insisted upon good writing in the newspaper, but was quick to sense and recognize this characteristic among his men. To him goes a generous share of credit for the

"old school" of *Daily News* authors listed above.

Coming down to the present generation of news writers, the outstanding example of all that is honored and revered by the staff are the traits and achievements of the late Henry Justin Smith, managing editor of the *Daily News* for the last 12 years of his life. Mr. Smith died last February. His death marked the passing of one of America's foremost newspapermen—one largely responsible for the continuous journalistic-literary tradition at the *Daily News*.

Abrupt in manner, with a biting sense of humor, Mr. Smith possessed a kindly heart and a keen interest in the literary accomplishments of his staff. A writer of great ability himself, Henry Justin Smith had command of "a most singular mastery of English prose," according to Harry Hansen, literary critic and one of his staff members. "An astounding number of successful writers today owe a large measure of their place to the encouragement and guidance he gave their beginnings," declared Howard Vincent O'Brien at the time of Mr. Smith's death.

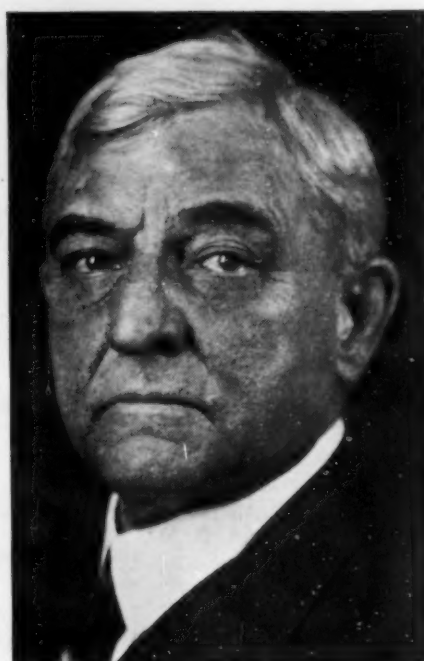
NEARLY every journalism student, and certainly every youngster who came to work for the *Daily News* as a reporter, was familiar with Mr. Smith's suggestions on how to become a good newspaper writer. His advice, both verbal and written, summed up as follows:

"First: Care about it tremendously. Get on fire, with the idea that writing is fascinating, thrilling, heart-breaking, better than anything in the world.

"Second: Work like the devil. Take hold of this man's-sized job, and sweat



George A. Brandenburg



Charles Dennis

Quick to recognize and encourage good writing among his men, Mr. Dennis, now editor emeritus, helped lay the literary foundation of *The Daily News*.

at it. Forget what you are paid; forget whether you're on daylight saving or central time. Hustle.

"Third: Write! Write all the time, any kind of stuff. Never give the pen or typewriter a rest. Fill the wastepaper cans with your manuscripts. Prepare for the thousands of words you are to write by writing hundreds of thousands. Later, try to get on the rewrite desk, with some terrible go-getter shooting names and addresses at you, and the edition just going to press.

"Fourth: Hang around the fellows who know how to write.

"Fifth: Read everything that stimulates you. Let the cheap men alone, and don't bank too much on the best-sellers. Don't omit to scan the newspapers for the work of those comrades of yours who will never be best-sellers on their own account, but who do help journalism to be the mighty influence that it is."

COMMENTING on the exceptional literary attributes of the staff to Paul Scott Mowrer, editor of the paper under Col. Frank Knox, publisher, the writer recently inquired if the management encourages its men to write for outside publication.

"We do not particularly encourage men to write for outside publications, but neither do we discourage them," replied Mr. Mowrer. "The employees of the *Daily News* in all departments

[Concluded on page 18]

Outguessing the Quarterback!

That's the Job of Cameramen Covering Big Football Games

By LOUIS G. JOHRDEN

Chief of Photographers,
The Associated Press News Photo Service

MODERN football is a fast game and modern photographers must be just as fast if they are to produce outstanding football pictures.

The good cameraman must think with the quarterback. If he's on top he will diagnose the play before it is called, because a fraction of a second means the difference between a spectacular shot and just another football picture.

In that splinter of a second a player seen hurtling through the air will be on the ground or screened from view entirely by another player or an official.

Whether the sun is shining, or whether it is raining or snowing, freezing or foggy, or just plain last-quarter darkness, an Associated Press photographer covering a football game is expected to turn in several prime action shots, including the "big moment" when the game is won or lost or tied.

Weather conditions are of slight interest to the editor in his warm office. He expects good pictures. He gets them.

Perhaps no other sport provides a greater field for action pictures than football. To get those pictures, Associated Press photographers journey forth armed with nearly every conceivable focal length and speed lens manufactured, from their regular news equipment to the very expensive "Big Berthas," the long-lens cameras.

CONDITIONS at various stadia and fields determine, of course, how the photographer works. In the larger cities and at many of the large universities and colleges, photographers work from the sidelines or at the ends of the playing field. In some instances the cameraman works with long-lens equipment from the stands.

Operating from the sidelines or from



—Associated Press Photo

Louis G. Johrden

an elevation produces two different types of pictures. Operating on the sidelines, the cameraman moves along with the ball, as it is played, generally taking his shots from a squatting position.

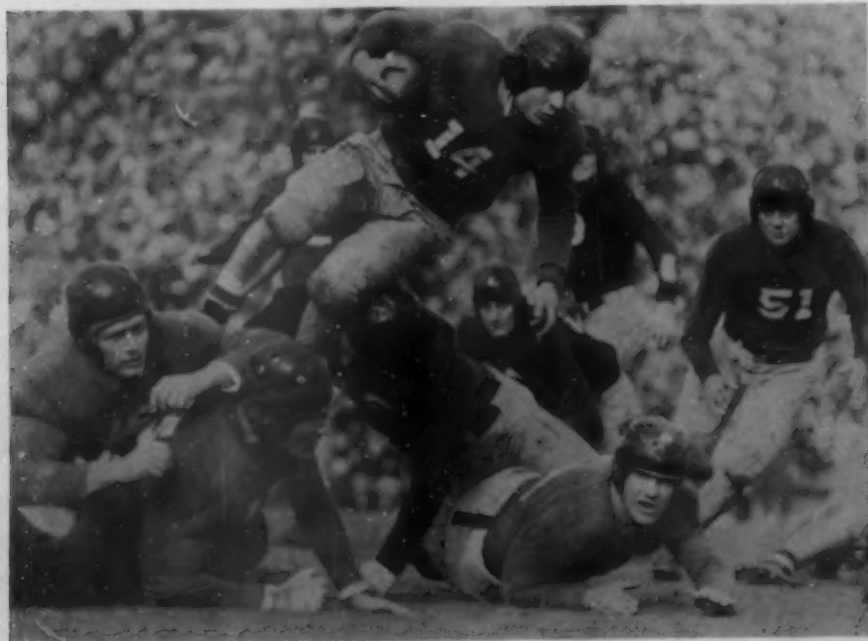
A photographer using only regular news camera equipment waits until the players come to him before he makes his picture. Plays in the middle of the gridiron are too far away to give pictures which will enlarge to a suitable size for newspaper use.

To overcome limitations in image size, AP photographers generally use a medium long lens, carrying from eight to 17 inches in focal length. Longer lenses not only are too bulky to move quickly, but have such little focal depth that it is difficult to keep a moving player in focus at all times.

The reward of the photographer working from the sidelines is pictures showing the facial expressions of the players, which can be obtained only from a sideline position. From the stands, views of the play, in wide scope, are obtained.

IT is the job of the photographers to give newspaper readers the thrills experienced by the football spectators. Close-ups showing players registering fight, determination, frustration or pain, together with the successful or incompleting pass or the long run for a touchdown, are all recorded faithfully.

Photos made from the upper reaches of the stands or from the roof of the press box convey a more complete idea



—Associated Press Photo

This is the sort of shot every news photographer covering a football game tries to get. Full of action, it tells its story with little need for caption save for identification. Note the expressions on the faces, the sharpness of the photo.

of the execution of the play showing clearly how the linemen and the blocking backs, as well as the ball-carrier did, or did not do their part on a particular play.

Frequently such pictures show both the passer and the receiver, giving a clear conception of just how the play was accomplished or broken up.

On occasion, the AP photo editors have artists diagram the finished prints, showing the course of players or the journey of the ball, to make the play more vivid. This type of art work on a good football picture, however, should be done sparingly. But it frequently helps the photo materially and saves long, explanatory captions.

NIGHT football may be fine for the spectator and for the gate receipts, but it is a "headache" to the sports photographer. Limitations of existing photo equipment for use at night games results in a limitation in the number of good night football pictures. The Associated Press technicians, constantly working to improve equipment, hope to eliminate this obstacle to good pictures.

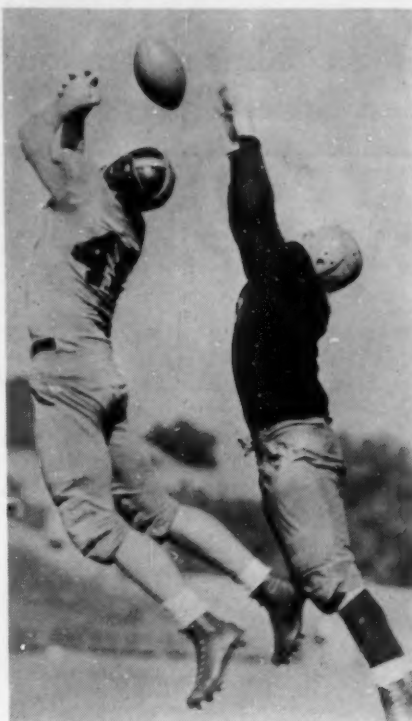
This does not mean that no good night football pictures are made. There are many of them. But fewer exceptional night shots are made compared with day football photos.

The carrying distance of a photo-flash bulb synchronized at 200th of a second (which is necessary to stop the action and which is the fastest speed of most between-the-lens shutters in use) is from 15 to 25 feet. Double the area can be covered with the new AP flash gun.

This means a photographer must wait patiently on the sideline until a play is called which will bring the players within striking distance of his bulb. This accounts for fewer good night football pictures.

The "Big Bertha" equipment necessary to cover a game from atop the press box or from special photo stands is expensive. The AP photographers usually use lenses with focal lengths ranging from 17 to 40 inches mounted on either 4 x 5 or 5 x 7 cameras. The lenses vary in cost from about \$180 to \$700. To that must be added the cost of the camera and the special fitting for the extreme long lenses.

The fitting charge alone varies from \$50 to \$150. The front of the camera must be built up and a special bed attached to support the added weight of the lens. A complete long lens outfit with a fitting can cost up to \$1,000. It will weigh from 20 to 50 pounds and the cameraman carrying it to and from



Associated Press Photo

Action! More action! That's the constant command given cameramen covering the big games—and this shot certainly is action plus!

and during a game is sure to get a good workout.

The Associated Press News Photo Service uses 15 long-lens cameras.

THE lure of pictures took Louis G. (Lou) Johrden away from the Washington Post city staff in 1927 to the photo desk and the dark room. He started newspapering as a copy boy on the Washington Herald and Washington Post where he later graduated to the reportorial staff. Johrden became "boss photographer" on The Post in 1931. He joined The Washington AP photo staff in 1935 and in April of this year was transferred to New York as chief photographer.

Lou Johrden knows whereof he speaks when he writes about football coverage with a camera. He has covered Army-Navy games and scores of others, large and small. He was at the national political conventions and the great and near great of Washington, New York and the world have been reflected in his camera lens.

Five of these are in New York and the others are at strategic photo points over the country. In addition, the AP operates considerable so-called medium long-lens equipment.

THE AP photographer usually "ships" at the end of the first quarter, dispatching his photos to catch early editions of member newspapers. He then returns for the rest of the game and to get the "crucial play."

Through the medium of Wirephoto, the sending of pictures by wire, photos of a big game are available for late editions long before the game is ended.

In addition to the photographer covering the game proper, the Associated Press assigns a roving cameraman to the big games. He records the activities of notables and others in the stands during the game. He "shoots" the coach and players on the bench as they follow the game.

For this work, AP photographers use candid cameras as well as high speed graphics. "The magic eye," a high-speed movie camera also is sometimes used to make a series of shots showing just how the long run was made, how a player was brought down, how the pass was completed or intercepted or how the important kick was made or blocked.

From now until Thanksgiving and on through the post-season classics, football steals the sports show and the AP cameramen will be on the job recording the 1936 season for the nation's grid fans.

Blondie

[Concluded from page 7]

comic that had dropped out. When I acquired a substitute I withdrew 'Blondie' and then the howl started. 'Blondie' had to go back the next day and has been back ever since. . . ."

YOUNG used to be habitually late in sending his work to the office, which resulted in a bombardment of messengers, wires, and phone calls. Several years ago he finally got on schedule.

"To my surprise, I've been on time ever since. It sure is great to be relieved of a bad conscience!"

Should "Blondie" ever fail her creator as a means of income, he owns a shoe store in Forest Hills, Long Island, which will help keep the proverbial wolf from the Young door.

ROBERT S. MATTHEWS, JR., (Florida '35) concluded, on Sept. 1, his fourth consecutive season as publicity director for the Southern Baptist Summer Assembly at Ridgecrest, N. C.

The Interesting Story of an Almost Forgotten Phase of Publishing Which Flourished and Died Some Thirty-Odd Years Ago in the Dakotas

Shanty Journalism

By ROBERT DE VANY

FIVE hundred dollars wouldn't go very far today in establishing a newspaper publisher in business; it would scarcely be a down payment on the smallest paper. But 30 years ago that sum would purchase a newspaper business that would give the owner profits approaching the salaries of some of our most accomplished managing editors today.

"Final proof sheets," these papers were called. They sprang up like mushrooms all along the frontier of North and South Dakota during the years following the turn of the century. Newspaper training and ability was helpful to the owner of a final proof sheet, but it was not necessary.

The average final proof sheet contained four pages, from 5 to 7 columns in width. If the material contained in a "patent inside" of the 1900 vintage could be called "news," then it was a newspaper, but the publisher was not a journalist. In fact, calling him that was tantamount to insulting him. More than likely he was a printer, and possibly a tramp printer—more often only a two-thirdder.

To call him a journalist—that was the limit in the way of an insult. It sounded as if he might be some lily-fingered chap, a weak sister, a she-man. Along the frontier in those days the term "journalist" carried about the same connotation as does "modiste" today. The fact is that he was more a soldier of fortune than anything else. He had come out to the frontier to make his fortune printing notices of final proof for the homesteaders who were "proving up" on their land that Uncle Sam had given them providing they completed the required term of residence, cultivated a few acres, dug a well, and built a home, which usually consisted of an 8 by 10 single board shack, with equipment of a laundry stove—for heating purposes.

ALL the equipment necessary for publishing a final proof sheet wouldn't cost as much as an important part for one of the type-setting machines in our smallest country weekly today.

D. C. De Vany, editor of the Mobridge (S. D.) *Tribune*, an erstwhile final proof publisher himself, describes the necessary equipment in this way: "All one of these early-day editors needed was a Washington or Army handpress, a few cases of six-point type in which to set the proof notices, a few column rules, leads and slugs, an ink roller, and a kit of news ink. With that equipment and the ability to hand set six point the so-called publisher was ready to launch his career as a newspaper publisher. Each week a little bundle of patent insides would arrive from the nearest syndicate house and the publisher-printer would set up his notices of final proof, maybe half a dozen local items and a 'plugger' ad and he was ready to go to press."

When homesteaders, lured from the East by the prospect of profits in western land, had completed their terms of residence and wished to make final proof on their homestead entries, the notices had to be published for 5 weeks in some newspaper in the territory and usually in a newspaper nearest the land. This notice recited the intention of the homesteader to submit his proof of having complied with governmental requirements as to residence and improvements, gave the date and

place when such proof would be submitted, and the name of the official before whom the proof would be made, this official either being the register of the land office, a United States Commissioner, or the county clerk of courts. This little notice was published in a nearby final proof sheet that probably had a circulation of not more than one or two hundred copies.

The publisher charged anywhere from \$5 to \$8.50 for running this notice the five times, and in the homestead country, it was not at all unusual for 100 to 150 of these notices to be running simultaneously and continuously in one of these sheets, which made a bonanza for the publisher if things worked out according to plans. Many a publisher averaged over \$100 a week profit for several years.

BUT there were ups and downs in the business. One had to know that he was in the good graces of the register of the local land office, who was purely a political appointee. This register had autocratic powers in his district as to the distribution of these notices. He could place them as he saw fit and his word in this respect was Law. Not even a Hitler or a Mussolini could have been more of a dictator. He had the power to make or break the publisher of any final proof sheet, for these sheets lived and moved and had their being purely by virtue of the final proof business accorded them.

Many times the "offices" of these
[Concluded on page 20]

AMERICAN journalism has passed through many interesting phases—quite a few of which have not been properly chronicled as the years slipped swiftly by. Research work on the part of journalism students preparing theses or working toward higher degrees has turned up an interesting and valuable fund of such material.

The accompanying article, prepared by Robert De Vany, treats of an almost forgotten phase of journalism in the early days of the Dakotas. Young De Vany, son of D. C. De Vany, publisher of the Mobridge (S. D.) *Tribune*, is a graduate of the University of Minnesota where he was managing editor of the *Minnesota Daily*, president of the Minnesota chapter of Sigma Delta Chi, professional journalistic fraternity, and 1935 winner of the Northwest Daily Press Association's scholarship.

• THE BOOK BEAT •

Seething Spain

THE OLIVE FIELD, by Ralph Bates. E. P. Dutton & Co., Inc., New York, 1936. 471 pp. \$2.50.

Here is a distinguished novel that has received wide acclaim both in this country and abroad.

A story of human drama and spiritual conflict, it is a story of the Spanish Revolution, for its characters live and love, fight and die, through the troubled period of 1932 to December, 1934, which led up to the present turmoil in the land of olives.

The reader is introduced at once to Caro and Mudarra, olive grove workers, friends and fellow anarchists. The scene is a small town in Andalucia, later shifting to Asturias. The friends become estranged over a girl, to be reunited later by their social passion for the same ideal.

The story is a stark conflict of human emotions, flaming against a background of political and social strife. Read it and you'll have a better understanding of the tangled affairs of the Spain of today—where brother fights brother for what and over what much of the world little knows—and, it appears, little worries.

A Great Editor's Story

FREMONT OLDER, by Evelyn Wells. D. Appleton-Century Co., New York, 1936. 407 pp. Illustrated. \$3.00.

The genius, courage and power of Fremont Older are legendary in the newspaper world. One of the most dramatic and picturesque characters of modern America, his career was bound up with West Coast crusades that reverberated throughout the country. From the San Francisco graft persecutions of 1906 right down to the Mooney case, Fremont Older was, above all, a fighter, a happy warrior for what he deemed just. In the veins of this man who stood midway between the pioneer California of the gold rushes and the modern California of great orchards and industries, ran the blood of fiery, crusading abolitionist ancestors. In his brains there fermented the ideas of a Lincoln Steffens fighting for civic righteousness and justice. The resulting man was a vivid, forceful battler with all the added color of the newspaper office. All the facets of this many-sided personality, all its vigor and boundless energy have been skillfully caught and

set down on paper in Evelyn Wells' "Fremont Older" (Appleton-Century), the first biography of the great fighting editor. Miss Wells was long one of Older's reporters on the San Francisco *Call-Bulletin* and for several years she lived with the Olders. Thus she writes from intimate, first-hand knowledge and with a sympathetic, richly human interest that would have delighted the heart of her old editor. She traces his career from birth on a Wisconsin pioneer farm, through his early years as a wandering printer, and tells the remarkable story of the great crusades against public and private wrong which distinguished his career: the graft prosecutions of 1906, the overthrow of railroad corruption in 1910, the Mooney case in 1916 and all the countless exposures of miscarriage of justice that made him so respected and feared, as well as his pioneer work in many of the methods and policies of modern journalism. A tiger to oppression, the soul of gentleness to the oppressed, so emerges Fremont Older in this brilliant, sympathetic biography of one of the last figures of the pioneer West and one of the first leaders of the modern one.

Press Freedom

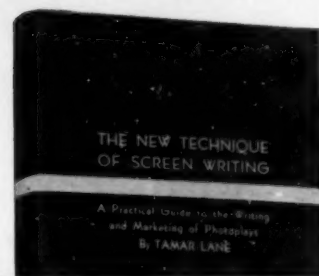
THE FREEDOM OF THE PRESS, by Robert R. McCormick. D. Appleton-Century Co., New York, 1936. 116 pp. \$1.00.

Freedom of the press, in these days of new attacks on democratic ideals, vitally concerns every citizen. Hence Colonel Robert R. McCormick's *The Freedom of the Press* is of special significance. Its author, publisher of the *Chicago Tribune*, is a leading authority on the subject and, being a lawyer as well, pleads his case with knowledge and simplicity.

He reviews the long struggle for freedom of the press which has been waged in England and America since the invention of printing. Briefly but clearly he shows that only less than a century ago did our native press break through its bonds, some of which, such as the Sedition Act, had endured for years, although unconstitutional.

More recent attempts by local governments and political organizations and by subservient legislatures to muzzle the press by hook or crook, efforts of the Federal Government to indict editors for libel and the much

Just Published



How to Write and Market Photoplays

—told by a man whose business is handling screen stories and writing photoplays

Here is the live, authoritative, practical manual of writing for the talking-pictures, as it is done in Hollywood today, that has been wanted by writers, professional and non-professional alike.

With plenty of illustrative material from actual scripts, this book tells how the technique of the camera and sound track is utilized in story telling, how to use the accepted forms of screen writing, and what the best channels for marketing photoplays are.

The New Technique of Screen Writing

By Tamar Lane, Editor, Scenarist, Executive, in Association with RKO, Universal, First National, Pathé, Paramount, Selznick, and Other Studios.

342 pages, 6x9, \$3.00

This book places in the hands of serious writers the first adequate, comprehensive treatment of screen writing that has appeared since the talking picture made its advent. It combines chapters on the visualization and development of stories in the forms which the studios are using today with a good deal of helpful supplementary information that applies to the screen writer's problems.

A special feature is the inclusion of complete specimen scripts of (1) an original screen story, (2) a treatment or adaptation, and (3) a detailed shooting continuity, each on pictures that have been produced.

Other helpful sections give:

- authoritative discussion of the actual marketing situation on photoplay material.
- dictionary of studio terms; explanation of camera and sound effects and their use; and other technical information.
- address lists of story agents and studios.
- chapter on dialogue.
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discussed newspaper code of the NRA with its hotly contested licensing provisions are fully covered.

Colonel McCormick concludes that there is no such thing as freedom of the press in ideal form, but that all who are interested in human liberty must continue the struggle against encroachments on its greatest safeguard.

Delta Folk

GREEN MARGINS, by E. P. O'Donnell. The Houghton Mifflin Co., Boston, 1936. 499 pp. \$2.50.

There are a number of reasons why this vivid, near-to-nature story of the widely assorted folk of the Mississippi Delta land should interest any one interested in good writing.

First, it's a splendid job of reporting—a colorful, pulsing picture of a little known section of America. Second, it is the Houghton Mifflin Fellowship Prize Novel, selected from 800 manuscripts submitted in a prize contest.

Mr. O'Donnell, about whom we'd like to know more so that we might pass the information on to you, spent \$50 of his fellowship prize to stake himself to a one-room cabin and small orange grove 90 miles down the delta from New Orleans. There, completely immersed in the Cajun atmosphere, he wrote this book.

It is the story of Sister, lovely, unpredictable daughter of the delta; Bruce, father of her child, and would-be husband; Mitch, the man she loved and finally married; Rene, the artist; Sister's Grampaw; her father and brother; Unga January—and the others whose portraits O'Donnell paints with words, whose actions and emotions he records and whose thoughts he interprets.

The author reveals flashes of poetic beauty, together with an outspoken realism, that suggests inner fires which should urge him on. Before he moves to other fields, however, we would like to see him linger a while in Delta land, perhaps penning another novel of this strange land where the Mississippi meets the sea—certainly to remain long enough to complete a portfolio of sketches or short stories.

Miller in Hollywood

FOR THE SAKE OF SHADOWS, by Max Miller. E. P. Dutton & Co., Inc., New York, 1936. 200 pp. \$2.50.

If you've ever envied the lot of the writer offered a fat contract by the movies, which carried him off to the land of beautiful women, perpetual

sunshine, etc., let Max Miller tell you what happened to him in Hollywood. He doesn't leave you any doubt as to his feelings regarding the writer's side of movie-making.

You gather, in the typical Miller manner, that he wasn't very happy about it all—the story conferences and all the rest of the routine or lack of routine that characterized his brief stay there.

"The only excuse, really, for dignifying a studio with one's own indignity," he declares, "is on sensing how many great books, how many truly great stories, have remained unwritten because of it."

What does he mean? Let him continue:

"Too many young authors are drawn here after their first success, and hence are lost to the country forever. They come intending to remain only a year to lay up a stake for future writing of their own. Such a resolution is a joke. They live up their income, they become so accustomed to living with such a large overhead, that to make a break for it and to live in a shack again becomes absurd. They become habituated to becoming conference-writers, forgetting that height can come only through oneself. One tree cannot absorb nourishment for another. The other can only imitate."

There is more along the same line—with incidents and observations to support its tenor.

"One can forgive," the author of "I Cover the Waterfront," "He Went Away for a While," "Fog and Men on Bering Sea," and other volumes, continues, "those persons for working here who cannot make their living otherwise than by writing for pictures. But it is difficult to forgive those who can make their living in legitimate outside writing but are here regardless. That is greed. That is the same as a scientist forsaking his test-tubes to sell patent livercures to the idiots of the Tennessee mountains."

"For the Sake of Shadows" is probably the most outspoken survey of the writer's fate in Hollywood that ever has come—or will come, for that matter—out of the film capital.

Ralph Henry Barbour, dean of American sports writers for boys, has now in print and in active demand 73 books written by himself alone and 5 more written in collaboration with other authors, his publishers, D. Appleton-Century Company, announce. They believe that this establishes a record probably not approached by that of any other living American author.

THE QUILL for November, 1936

Alumni Interest High

[Concluded from page 8]

- tional president of Sigma Delta Chi, spent the past summer in Germany studying the German press for the Oberlaender Trust.
- 2:30 Hearing and round table discussion—Committee on Chapter Activity.
- Hearing and round table discussion—Committee on Publications.
- Hearing and round table discussion—Committee on Convention Time and Place.
- General Alumni Meeting—Special Alumni Expansion Committee, officers and councilors. At this session alumni delegates will advance and consider proposals concerning the fraternity's alumni development for the next year.
- Committee Work.
- (All of the above sessions will be held concurrently.)

EVENING

- 6:00 TEA. The S. M. U. chapter of Theta Sigma Phi will be host.
- 8:00 ENTERTAINMENT. Delegates will be guests of the Mustang Band at its "Pigskin Review."

SATURDAY, NOV. 14

MORNING

- 8:00 BUSINESS SESSION. Baker Hotel.
- 8:00 Roll Call.
- 8:15 Committee Reports.
- 9:30 UNDERGRADUATE SESSION.
- "Influencing the County Press to a Modern Format." Paper by Edwin Hillyer, University of Washington Chapter. This paper is an explanation of this chapter's practice of preparing model front pages which are sent to county editors as suggestions for bettering the appearance and usefulness of the front page.
- "Summer Internships." Paper by George Boswell, University of Georgia Chapter. This paper will outline and evaluate the practice of having senior journalism students at the University of Georgia's H. W. Grady School of Journalism serve internships on newspaper throughout that state.
- "The Preparation and Value of Sigma Delta Chi Chapter Membership Directories." Paper by Benny T. Bergeson, University of Montana Chapter.
- 10:30 RESEARCH PROGRAM.
- Dr. Alfred M. Lee, University of Kansas, Chairman Sigma Delta Chi Research Committee, presiding. Three reports on investigative studies in journalism.
- "How Accurate Are Newspapers," by Mitchell V. Charnley, department of journalism, University of Minnesota.

AFTERNOON

- 12:15 LUNCHEON. Governor James Allred, governor of Texas, will speak at a luncheon sponsored by the S. M. U. chapter.

2:00 FOOTBALL GAME.

Southern Methodist University vs. University of Arkansas. (Although the host chapters hope to provide tickets to the game, it is suggested that delegates get credentials from their newspapers for admission passes.)

EVENING

- 6:00 MODEL INITIATION. Baker Hotel.
- Several prominent Texas newspapermen will be initiated as associate members. The initiation team will be composed of national officers.
- 7:00 CONVENTION BANQUET. Baker Hotel.
- Speakers: Hon. Chase S. Osborn, former governor of Michigan, newspaper publisher, author, scientist, world traveler, and Sigma Delta Chi's first national honorary president: "The Old Gang."
- Walter M. Harrison, managing editor, the *Daily Oklahoman*, Oklahoma City; National Honorary President of Sigma Delta Chi, and recently named to Oklahoma state's Hall of Fame: "Tomorrow's Newspaper";
- William M. Glenn, editor, the *Sentinel*, Orlando, Fla., one of the ten founders of Sigma Delta Chi, first president of the mother chapter: "Founding Better Than We Knew."
- Awards: F. W. Beckman Chapter Efficiency Trophy.
- Kenneth C. Hogate Professional Achievement Award.
- Sigma Delta Chi National Research Contest Award.
- DANCE. Baker Hotel.

SUNDAY, NOV. 15

MORNING

- 8:00 BUSINESS SESSION. Baker Hotel.
- 8:00 Roll Call.
- New Business.
- Committee Reports.
- Election of Officers.
- 11:15 Service of Remembrance.
- 12:00 Adjournment.

AFTERNOON

- 1:00 Meeting of new Executive Council.

LEWIS W. ROOP (Missouri '31) is associated with the real estate department of the Pittsburgh Plate Glass Co. at Crystal City, Mo., but keeps in touch with newspaper work by writing and editing news for the *Tri-City Independent*, of Festus, Mo.

★

LEWIS B. REYNOLDS (California '27) is vice-president of Walker's Manual, Inc., 507 Montgomery St., San Francisco. In the absence of the firm's president, who holds a government post in Washington, Reynolds is the ranking executive of this leading financial publication.

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From a letter of Joe T. Cook, editor, *Mission (Texas) Times*, Aug. 25, 1936.

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Literary Traditions

[Concluded from page 11]

are free to lead their private lives and dispose of their leisure as they like, so long as their regular work is not interfered with. We do think that the *Daily News* receives favorable notice by the fact that some of our men write books—and good books," he added.

"Victor Lawson was greatly interested in good writing," he continued. "He read the paper thoroughly and was always quick to see and commend good writing. He particularly liked good feature stories.

"Carrying on the tradition, Henry Justin Smith, himself remarkable as a writer, was particularly appreciative of good writing on our staff and disgusted when he came on what he considered dull or obtuse writing," declared Mr. Mowrer. "He had a remarkable understanding of the temperamental difficulties of writers and newspapermen, overlooking many flareups and irregularities which perhaps would not have been tolerated on many other papers. He cultivated close personal friendships with men on the staff whom he considered to be good writers or whom he thought were promising writers, and, in these friendships, gave them every possible encouragement, both in their work for the paper and in their work outside."

MR. MOWRER added that Col. Knox's orders to his editors from the day he acquired the *Daily News* were: "Make the *Daily News* the best written newspaper in America" and those orders have never varied.

"We realize that we are still a long way from having achieved our aim," said modest Mr. Mowrer, "but we are working at it and we are certainly not going to allow the fine literary tradition of this paper to lapse."

Those who know Paul Scott Mowrer and Hal O'Flaherty, managing editor who succeeded Mr. Smith, will agree with the statement: The journalistic-literary tradition of the *Daily News* is destined to continue on the same high plane as in the past.

Following is a rough bibliography

of the important works of *Daily News* authors.

The Old School

Eugene Field—Various collections of poetry.
George Ade—"Fables in Slang," "Arty."
"The Country Chairman," etc.
Finley Peter Dunne—"Mr. Dooley on Peace and War," other Mr. Dooley volumes.
Will Payne—"Mr. Salt" and other novels.
George Harvey—Editor and Publisher of *Harvey's Weekly*.
Ray Stannard Baker—"Woodrow Wilson; Life and Letters."
Charles D. Stewart—Animal stories and books on nature.
William E. Curtis—"The True Thomas Jefferson" and many travel books.
Mrs. Ella W. Peattie—"Memories Painted Windows," etc.
Slason Thompson—Railroad books and a biography of Eugene Field.
William Hard—"Raymond Robins' Story of Bolshevik Russia," etc.
Hiram K. Moderwell—Books on the theatre (now goes by the name of Motherwell).

The New School

Charles H. Dennis—"Eugene Field; the Creative Years."
Henry Justin Smith—"Deadlines," "Josslyn," (with L. Lewis) "Chicago: a History of Its Reputation," etc.
Carl Sandburg—"Lincoln" and poems.
Vincent Starrett—"Many mystery stories and 'Seaports in the Moon."
Ben Hecht—"Eric Dorn," "One Thousand and One Afternoons in Chicago," etc.
Robert J. Casey—"Four Faces of Siva," two fantasies, many detective tales.
Paul Scott Mowrer—"Hours of France" and other poetry, "Balkanized Europe."
Edgar Ansel Mowrer—"Immortal Italy," "Germany Puts the Clock Back," etc.
Harry Hansen—"Midwest Portraits" and a novel.
Keith Preston—"Splinters of Pan."
John V. A. Weaver—"In American" and other books of poetry.
T. K. Hedrick—"The Meditations of Ho-Hen."
Rose Caylor—A novel.
Edward Price Bell—Books on foreign affairs.
Victor Yarros—Many articles and books on sociological questions.
Negley Farson—"The Way of a Transgressor," etc.
Fred A. Chappell—"A Bibliography of H. G. Wells," etc.
Amy Leslie—Books on the theatre and "Amy Leslie at the Fair."
Howard O'Brien—"Wine, Women and War," "An Abandoned Woman," etc.
Lloyd Lewis—"Myths After Lincoln," "Sherman Fighting Prophet," etc.
Clarence Bulliet—"Apples and Madonnas," "Venus Castina," books on art.
Harry Beardsley—"Joseph Smith and His Mormon Empire."
Norman Klein—Detective stories.
Junius D. Wood—A book on Russia.
Paul Leach—"That Man Dawes."
Lewis W. Hunt—A textbook on copy reading.
S. J. Duncan Clark—"The War at a Glance" and "The Progressive Movement."

The School to Come

Donald Culross Peattie—"An Almanac for Moderns," etc.
John Drury—"Dining in Chicago," "Chicago in Seven Days," etc.
Robert D. Andrews—"Windfall," etc.
Sterling North—"Plowing on Sunday," etc.
Meyer Levin—"Reporter," etc.
Wm. H. Stoneman—A biography of Ivar Kreuger.
Herman Gastrell Seely—"A Son of the City" and Atlantic Monthly articles.
Mauritz Hallgren—A book on Roosevelt.

Flashes from the Book Front

[Concluded from page 9]

against Hitler, written by Heinz Liepmann, a writer of international reputation, who represents an English newspaper.

Carleton Beals, who knows Mexico

as perhaps no other writer, is represented on the Lippincott list by "The Stones Awake," a novel of Mexico which traces the rise of that land through trial by revolution.

"The Falcon's Prey," a thriller, was one of the three runners-up in the \$7,500 Lippincott-Harrap Mystery Contest. Its author, whose pen name is "Drexel Drake," used to be a pal of Harry Hansen, Ben Hecht and other notable Chicago newspapermen in the days when they all worked together in the Windy City. He tells F. P. Frazier, Director of Publicity for Lippincott's, that he believes he is the last of the group to have a book published.

"The Seminary's Secret," on the Lippincott juvenile list, is the work of Ann Hark, former member of the staff of the Philadelphia *Evening Ledger*.

Another volume on the list of this company that will interest newspaper workers is a collection of 90 of the some 2,000 cartoons Herbert Johnson has drawn for the *Saturday Evening Post*. It is published under the title "Cartoons," by Herbert Johnson.

THE D. Appleton-Century Company's fall list is full of books of interest to and written by journalists.

In the fiction group is "The Dark Waters," an exciting story of New York's waterfront penned by William Corcoran, magazine writer and former editor of *Everybody's* and *Adventure*.

George Willard Bonte, for many years Sunday editor and art editor of the New York *Herald*, has, with the editorial assistance of Samuel E. Forman, prepared the "Pictured Chronicles of America," a collection of some 800 pictures which, with text running to approximately 100,000 words, forms a graphic record of American history from prehistoric times to the present.

The D. Appleton-Century Co. also is the publisher of Charles Caldwell Dobie's "San Francisco's Chinatown," illustrated by E. H. Suydam; "Dust of the Desert," by Jack Weadock, newspaper reporter and editor in Texas and Arizona, and "Virginia Newspapers, 1821-1935," a bibliography by Lester J. Cappon, archivist and assistant professor of history at the University of Virginia.

ONE of the most interesting biographies of the season, also on the D. Appleton-Century list, is "Fremont Older," the first biography of the great fighting editor of the Pacific Coast, written by Evelyn Wells, who worked on the *Call-Bulletin* as a reporter and special writer with Editor Older and also lived in the home of Mr. and Mrs. Older.

Other Appleton-Century books that

probably will interest a large number of newspapermen are "A Constitutional History of the United States," by Andrew C. McLaughlin, professor emeritus of history in the University of Chicago, and "The Letters of Brand Whitlock" and "The Journal of Brand Whitlock," edited by Allan Nevins, professor of American History in Columbia University, one of the Americas' foremost biographers and historians. There is a preface by Newton D. Baker.

Also "The Freedom of the Press," by Col. Robert R. McCormick, of the Chicago Tribune.

THE Viking Press has brought out a 250-page volume containing a selection of the songs of Franklin P. Adams—"F. P. A."—well-loved columnist of the New York *Herald Tribune*, from his 30 years of columning. There have been other selections of his work but this one—"The Melancholy Lute"—contains his selection of the best of his verse.

Other books on the Viking list that have and will find favor with newspaper folk are "Hearst: Lord of San Simeon," by Oliver Carlson and Ernest Sutherland Bates; "This Way to the Big Show," by Dexter W. Fellows and Andrew A. Freeman, and Alexander Woollcott's "The Woollcott Reader," and "While Rome Burns."

Wayne Gard, of the Dallas *News*, is represented on the Houghton Mifflin Company's fall list with "Sam Bass," a biography of the notorious train robber. Two other volumes on that company's list which newspapermen may find of interest are "Jefferson in Power," by Claude G. Bowers, and "The Constitution and the Men Who Made It," by Hastings Lyon.

Miles W. Vaughn, foreign correspondent of the *United Press*, relates something of his experiences in a new volume, "Covering the Far East," published by Covici-Friede.

ISHBEL ROSS, from 1919 until 1933 a member of the editorial staff of the New York *Herald Tribune*, and wife of Bruce Rae, now night city editor of the New York *Times*, is the author of the briskly informative, personality filled "Ladies of the Press," the story of women in journalism, recently published by Harpers.

To be published this month is "The New York Tribune Since the Civil War," by Harry W. Baehr, Jr. The publisher is Dodd, Mead & Co.

Another outstanding feature of the fall lists was the publication of the first volume (Volume 2) of Douglas

C. McMurtrie's "History of Printing in the United States." Published by the R. R. Bowker Co., and prepared by a nationally known authority, this initial volume of the four-volume set covers the Middle and South Atlantic States. The remaining volumes are to appear at six-month intervals. They represent years of extensive and intensive research on the part of Mr. McMurtrie, director of typography for the Ludlow Typograph Co., of Chicago.

Nor is our list complete. Charles Harris Garrigues, Pacific Coast newspaperman, is the author of "You're Paying for It!" a guide to graft, published by Funk & Wagnalls. The same company is the publisher of Freeman Tilden's brilliant study, "A World in Debt."

Lowell Thomas, correspondent, commentator and story teller unexcelled, is the author of "Men of Danger," tales of men of action and daring—steelworkers, sandhogs, acrobats, etc.—published Oct. 15 by the Frederick A. Stokes Co.

GEORGE MILBURN, young former Oklahoma reporter, who has won first rank in the realm of the American short story, spent the last two years polishing up his first novel, "Catalogue," recently published by Harcourt, Brace & Co. It is a vigorous, authentic story of a southwestern town and its people. The same company recently published the exciting autobiography of Leslie T. White, former detective and now writer of fiction, who recently wrote an article for *THE QUILL* on the writing of detective stories. The title is "Me, Detective."

FROM the host of other volumes of, by and of general interest to newspaper men and women, we'd like to offer the following suggestions:

George Soule's "The Future of Liberty" and "The Economy of Abundance," by Stuart Chase, both published by Macmillan; "Sam Adams, Pioneer in Propaganda," by John C. Miller (Little, Brown & Co.); "Gaily the Troubadour," a collection of the verse of Arthur Guiterman, one of America's best known and loved versifiers (Dutton); "Phrase Origins," by Alfred H. Holt (Thomas Y. Crowell); "The Memoirs of Count Bernstorff" and "World Politics, 1918-1936," by R. Palme Dutt, both published by Random House; "As I Remember," by Arnold Genthe, "Whose Constitution?" by Henry A. Wallace, and "Pacific Adventure," by Willard Price, all three published by Reynal & Hitchcock.

In closing, let us remind you that three of the most successful books in recent months were penned by newspapermen—"The Way of a Transgressor," by Negley Farson (Harcourt, Brace), "I Write as I Please," by Walter Duranty (Simon and Schuster), and John Gunther's, "Inside Europe."



The average difference between the cost of a column of syndicated feature material when supplied in accurate ready-to-print newspaper plates by Western Newspaper Union, or in mats, is about fifteen cents. The best equipped stereotype plants in America cannot produce a wood-mounted, twenty-inch column stereotype plate at anywhere near a fifteen cent cost, and in the country newspaper office, the cost will be several times fifteen cents. The moral is: Let WNU make the plates for you and save time and money and get good printing qualities.

Shanty Journalism [Concluded from page 14]

papers were merely sod shacks out on the prairie miles from town and had no visible means of support so far as regular commercial advertising and printing were concerned. It was just a plain case of standing in with register of the land office or some other official higher up, maybe a United States senator, or a congressman who had his thumb on the register.

With the paper out of the way each week, there was nothing left to do the remainder of the week but to make out affidavits of publication for each final proof and collect for it. There was no job printing to do—in fact no press on which to do it—no advertising to solicit for the next paper, no high-powered promotion schemes to put across, little correspondence to take care of. There was time, however, for “extra-curricular” activities which might mean a week-end trip to some nearby town where liquid cheer flowed freely.

While there were those who thus frittered away their opportunities, there were many others, with an eye to the future, who “cashed in” on the final proof business. Some were not content with one of these financially remunerative sheets and went into the business in a big way.

THE largest chain of final proof sheets in those days was owned by one E. L. Senn, a fearless and able newspaperman who later became state prohibition officer of South Dakota.

He established the first final proof sheet in the Dakotas in 1901 in Lyman County, South Dakota. His original purpose was to build up sentiment against cattle rustlers and desperadoes who were terrorizing the settlers in the territory. Within a few months, however, he saw the possibilities of a chain of final proof sheets and eventually acquired 32 of them. At one time he had a paper in every town except one from Chamberlain to Kadoka, South Dakota, a distance of 150 miles. When the Milwaukee and Northwestern railroads were extended across the state in 1905 and 1906 and new railroad towns sprang up, Senn moved his nearest papers to those towns. About half of the number thus established have survived and are running today as regular weekly newspapers.

But the final proof business dissolved into thin air almost as quickly as it had appeared. The cream of the business was over in a few years, and especially in the latter years of settlement of the public domain. It was great stuff while it lasted but when it was gone it was gone forever, and the

final proof publisher had to look for greener fields. Many took their savings, put on gentility and undoubted respectability and bought papers in legitimate newspaper fields. Others came to the final proof fields as tramps and left them as tramps. Some of them were colorful characters and became powers in their territory, their county, or their state. Some entered politics and among them were those who became powerful political bosses in their domains.

THERE were other opportunities for the publisher of a final proof sheet. He could take a homestead himself and gain title to 160 acres in his own name. In many cases he got an appointment as clerk of courts or as a United States commissioner so he could take the testimony of the homesteader who was proving up and for this he got a substantial fee in addition to his fee for publishing the notice. Then, too, he sometimes had arrangements whereby he acted as agent for a farm loan company who would make the homesteader a loan as soon as he was ready to make final proof and the commis-

sion the publisher received on each loan was a handsome one. In this manner some publishers got anywhere from \$5 to \$50 for each final proof notice before the homesteader secured title to his land and obtained his loan.

But these pioneer publishers endured plenty of hardships. Their homes (and offices) were one-room shanties, air-conditioned by side boards that didn't meet. Bunks with planks for springs and grass-filled ticks for mattresses were used as beds. Their daily menu consisted of smoked meat, storage eggs, canned milk, and tea and coffee—straight. Mail came infrequently and reading matter was at a premium.

But there was color, glamor and even romance in the lives of some of these pioneer publishers. There at least were the great open spaces. There was frontier hospitality—and sometimes frontier justice. There were occasions when the editor found it expedient to pack a six-shooter, especially if he were inclined to mix into the county seat fights that were prevalent at the time. And he had to keep himself entirely free of suspicion of being a cattle rustler or he might find himself hanging at the end of a rope that didn't reach the ground.

State Editors [Concluded from page 5]

right. . . . No, he's a widower; they used to live in town before she died. . . . Well, not exactly wealthy. . . . Well-to-do, I'd say. . . . I understand he owned a lot of tenant houses. . . . Yes, his reputation was good; he was a deacon of the Presbyterian church here for over 20 years. . . . No, 30 years. . . . Wait a minute, I'll ask someone and get it right."

Waiting, you gnash your teeth, reflecting darkly that only a woman would be concerned over such irrelevancy.

"Twenty years is right," she comes back. "Yes, the negro was arrested. . . . Charlie Shanks. . . . Yes, Charlie—not Rob. . . . He was shot once, that's all. . . . No, not in the mouth. . . . The undertaker told me in the eye. . . . Want the survivors?"

YOU stay at the phone another five minutes, gathering bits of information, and then sit down again to write a new story for the second edition. You try to get the name corrections back to the composing room in time to squeeze them in the first edition, but it's too late. The front page is being cast into metal.

So, back to the typewriter. You feel

better now; you have so much more information this time. You write for 15 minutes and find you've filled a page and a half. More could be written, you decide, but what's the use. The story's been told.

You lock up the desk, prepare to leave, when the telephone goes off again. Somehow, you feel it's for you before anyone says so. It's the Belmont correspondent again.

She's called up to say the man wasn't shot in the eye, after all—it was under the right shoulder blade. No, the left shoulder blade. Omigosh! She's forgotten. Okay, we'll say the right shoulder blade, lady. Much obliged.

You start out again. This time, you make it—make it home to find the company gone and everyone gone to bed. The house looks dismal. Just for something to do, you call the office to inquire if the opposition had the murder story in their first edition. They did—spread all over the front page.

Disgustedly, you turn a dial just in time to hear Ted Weems, your favorite band, sign off for the night. You mutter under your breath, "Oh, what's the use anyhow?"

WHO · WHAT · WHERE

WILLETT MAIN KEMPTON has been appointed instructor in the Henry W. Grady School of Journalism, the University of Georgia, for the coming session, John E. Drewry, director, has announced. He succeeds Lawrence W. Rember. Mr. Kempton received the bachelor of arts degree, with a major in American history, and the master of arts, with a major in journalism, from the University of Wisconsin, where he was a graduate research assistant in the School of Journalism during the past session. Mr. Kempton has had a variety of newspaper experiences, both in this country and abroad. He was a reporter at one time for *Amaroc News*, U. S. army, A. F. G., Coblenz, Germany; a reporter for the Paris bureau of the *Chicago Tribune*; and reporter and state editor of the *Journal*, Madison, Wis. He did advertising and publicity work for the Century of Progress, and has contributed to numerous trade papers.

★
CHLOMA F. WEEKLEY (Baylor '31) is in the advertising department of the Southwestern Bell Telephone Company, Dallas, Texas.

★
MALCOLM THOMPSON (Grinnell '35) is night editor of the *Cedar Rapids (Iowa) Gazette*, Pulitzer prize winning paper for 1936.

★
J. EDWIN LOSEY (Iowa State '30) has accepted a teaching fellowship in rural sociology at Cornell University, effective September 1, 1936. Since November, 1934, Losey has been assistant state supervisor of social research in Iowa under the Division of Social Research of the FERA and WPA.

★
BRUCE C. YATES, JR. (California '34) is now a reporter for the *San Francisco Examiner*.

★
MARVIN WILBUR (Oregon State '36) is assistant secretary and editorial assistant in the office of the chancellor of the Oregon state system of higher education with headquarters at Eugene.

★
BURN HUPP (De Pauw '36) is in charge of the Chicago office of the *Central Christian Advocate* and the *Northwestern Christian Advocate*, publications of the Methodist Episcopal Church.

NEWS FLASH

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Attleboro, Massachusetts



Marlen E. Pew
1878—1936

Marlen E. Pew, until recently editor of Editor & Publisher and past national honorary president of Sigma Delta Chi, professional journalistic fraternity, died Oct. 15 in Misiordia Hospital, New York City.

Born June 3, 1878, in Niles, O., he began his journalistic career during his school days. He became a member of the staff of the *Cleveland Press* in 1894, beginning an association with the late E. W. Scripps that lasted until the death of the publisher.

Scripps sent Pew to New York to help organize the Scripps-McRae News Service. Pew later helped organize the United Press. He joined the *New York Journal* in 1900 and continued with it for three years. Then he became eastern manager and later manager of the Newspaper Enterprise Association. Subsequently he served as manager of the United Press and also as manager of International News Service. He organized the War Department's news bureau during the World War.

Many honors came to him during his distinguished career in American journalism—accepted with a quiet, sincere dignity that won him innumerable friends and associates in the profession he served so well.

★
JOSEPH H. SUMMERS (Illinois '35) is on the editorial staff of the *Minneapolis Tribune*.

★
HARRY B. JENNINGS (Georgia '37) is on the staff of the *Milledgeville (Ga.) Union Recorder*.

★
STANMORE CAWTHON (Florida '36), winner of the Sigma Delta Chi scholarship award, is with the *Plant City (Fla.) Courier*.

★
HARVEY S. MILLER (Ohio State '32) is on the copy desk of the *Cleveland Plain Dealer*.

AL CODY (Florida '36) has been editing the *Suwannee Democrat* at Live Oak, Fla.

★
A. TRUMAN POUNCEY (Texas '35) is now on the editorial staff of the *Dallas Journal-News*.

★
Announcement has been made of the marriage of Miss BONITA LESTER, formerly circulation manager of the Pacific Coast Edition, the *Wall Street Journal*, San Francisco, to KENNETH G. KRAMER (De Pauw '27), news editor of the Washington Bureau of the *Wall Street Journal*, on Sept. 20, in Washington, D. C.

★
CHESTER O. FISCHER (Illinois) is vice-president of the Massachusetts Mutual Life Ins. Co., Springfield, Mass.

★
AL HAWORTH (Southern California '32) is completing his second year on the staff of the *Calexico (Calif.) Chronicle*. Haworth is doing general reporting, in addition to handling the desk and pinch-hitting for the publisher in the editorial columns. His daily beat includes Mexicali, Old Mexico.

★
LLOYD V. GUSTAFSON (Minnesota '31), on the news staff of the *Duluth Herald*, and Miss Leona V. Booth, Crookston, Minn., graduate of the University of North Dakota, were married in Crookston, Minn., August 18. They are residing at 14 North Nineteenth Avenue West, Duluth.



These two men—Charles Roster, right, and Dale Miller, left—have played a major part in the success of the Texas Centennial Celebration, having headed the publicizing of that event. Roster has served as director of the department of information, and Miller as chief of the press division. Both are graduates of the University of Missouri School of Journalism and both are members of Sigma Delta Chi, professional journalistic fraternity. Roster is a member of the Missouri chapter and Miller of the Texas chapter, having been initiated in Texas before receiving his degree from Missouri. Ayres Compton, special staff writer of the centennial press division, also is a member of Sigma Delta Chi, of the Texas chapter.

AS WE VIEW IT

Out of Bounds!

HAS a reporter the right to inject his personal views into an interview in which he and several other newspapermen are participating?

The question is prompted by the recent clash between John J. Barry, of the *Boston Globe*, and Father Charles E. Coughlin, in Boston, where the radio priest was conferring with members of his National Union for Social Justice and the Union Party.

According to Barry's version of the events leading up to the clash, he covered Father Coughlin's address and then attended the press conference which followed. At the conference, he is quoted as saying, the priest branded David Dubinsky and Prof. Felix Frankfurter, of Harvard, as Communists. Barry said he took exception to the remarks insofar as Frankfurter was concerned, explaining that he had known him for several years and didn't believe he was a Communist.

WAS Barry justified in his action—disregarding the truth or untruth of the Coughlin characterization of Prof. Frankfurter? Or was he stepping out of character as a reporter—challenging a man whose views he was expected to report to his paper?

"It seems to me," observed an editor with whom we were speaking this week, "that Barry stuck his neck out—that he overstepped the line. He forgot that he was attending the press conference as a reporter—and not as an individual. He was there to report the observations, comment, and viewpoints of the man being interviewed. He wasn't there to challenge the views of Father Coughlin, to argue with him.

"His job was to take back to his paper the things that Father Coughlin said. If his paper wanted to take exception to the Coughlin remarks it could do so editorially—or in a follow-up story. But it wasn't up to the reporter to take exception to them on the scene. He became an individual instead of a reporter."

WE'VE known of similar instances in which interviews were ruined because one reporter in the group sought to argue with or challenge the viewpoints of a man being interviewed. It takes will power, at times, not to flare up when some individual makes rash, bombastic or untrue statements. It takes control to keep from making the issue a personal one.

It seems to us, however, that a reporter in such a position can best serve his paper by letting the statements stand, in fact even develop them by further questions. Then let his paper, or himself, perhaps in a separate or follow story blast the charges or assertions to which he objects.

In other words, if some one declares in an interview that the earth is flat or that black is white, those declarations represent the point of view of the interviewee and as such are news. It isn't up to the reporter to stage an impromptu debate on the subject in an effort to convert the interviewee.

Literary City Rooms

THIS being the annual fall book number of *THE QUILL*, George A. Brandenburg's article on the literary tradition of the *Chicago Daily News* is particularly appropriate.

What a literary record the men of the *Daily News* have built up over the years! The paper as a whole and every member of the staff should be proud of it. It is a striking rebuke to those who are inclined to sneer at the efforts—the daily stint—of the newspapermen and women of the nation. Those, you know, who turn up their sophisticated noses and sniff—"Oh, yes, but so journalese!"

Journalese our eye—and Aunt Maria to boot! The men—and some of the women—whose work appears in the news and editorial columns of today's newspapers produce copy whose clarity, stream-lined style and brilliance challenges comparison with the printed word anywhere. Moreover, your newspaper man or woman is much more apt to stick to facts.

We'd like to see more magazine articles and books produced by newspaper people. We'd like to see more papers taking the stand of the *Daily News* and of the old *New York World*—not forbidding their staff members to do outside writing but taking pride in their accomplishments.

The production of articles and books doesn't necessarily make prima donnas of the newspaper men and women who write them. They can still cover the police beat, a boxing bout or wrestling exhibition and do a super job on the season's most sensational murder.

They've seen too many stuffed shirts to let an article or a book or two go to their heads. Moreover, the other dwellers of the city room would take good care of any budding prima donnaitis. There's no better place in the world for the deflation of ego than the city room of a modern metropolitan newspaper.

Marlen E. Pew

MARLEN E. PEW, until recently editor of *Editor & Publisher*, and past national honorary president of Sigma Delta Chi, professional journalistic fraternity, was one of the most dominant and outspoken men in the service of American journalism.

His death removes a man whose paramount thought throughout his lifetime had been the development of better newspapers, the elevation of their standards and of the men who made up their personnel. No one was more interested in the welfare and advancement of the editorial man.

A man who had convictions—plus an ability and a fearlessness to express them—his keen, critical analysis of journalistic conditions will be sadly missed. A man of many contacts, of countless experiences—he was a splendid raconteur whose background and behind the scenes anecdotes of men and events likewise will be missed.

He did his part—and a splendid part it was—to leave his profession a better one than he found it.

AT DEADLINE

[Concluded from page 2]

HENRY GEORGE HOCH, church editor of the *Detroit News*, tells a good story of an experience he and Heinz Hoffmann, *News*' photographer, had some time back.

They were assigned to cover Yom Kippur ceremonies at one of the Detroit synagogues. Not until they were in the vestibule—the subjects of considerable shoving, murmuring and angry looks—did Hoch realize that Hoffmann, in keeping with his usual practice, was not wearing a hat. And the synagogue they were endeavoring to enter was the most orthodox of orthodox synagogues in the city.

And, if you've never had the experience of attending an orthodox synagogue, the men always wear their hats while attending services.

What to do? Hoch had an inspiration.

"Listen, Heinz," he directed. "I'll go on in and get a picture set. Then I'll dash out here and let you have my hat so you can go in and snap it. Then you come back out with the hat and I'll go in and get another one ready."

That's what they did until they had all the pictures they wanted—sharing the one hat between them.

THE story," continued Hoch, "has a sequel. Some time later, another photographer was told to accompany a new reporter to another synagogue to cover a meeting.

"The photographer warned the reporter on the way that he must be sure to keep his hat on all the time they were in the synagogue. The reporter nodded that he understood. Arriving at the synagogue, they affixed their hats on their heads, opened the door and, with the photographer in the lead, marched in.

"The photographer led the way right to the front and began to set up his camera. It was not until he heard some whispering—and a few chuckles—that he looked around and saw he was the only man in the place wearing a hat.

"The reporter, who'd tumbled as soon as they entered that, despite what the snapper had said, the men weren't wearing hats, had promptly taken his off. He was standing there grinning at the photographer. The photographer swept off his hat, gathered up his props and got out of the synagogue in a hurry.

"He and the reporter had been in the only reformed synagogue in the city!"

THE QUILL for November, 1936

FEATURES and news stories are where you find them. And sometimes you miss good ones right under your nose.

For example that story coming out of Flint, Mich., by way of *Publishers' Auxiliary*. It seems that Colin J. McDonald, *Flint Journal* rewrite man was told to write an Armistice Day feature yarn around some war hero. He looked about for some time and then, in the back shop of the paper, found his man.

Alex Dodder, copy cutter on the *Journal*, McDonald found, held the

Distinguished Service Cross and the French Croix de Guerre for valor in action—valor that put him in a hospital bed for more than two months while 16 pieces of shrapnel were removed from his leg.

Having been a printer before the war, Dodder went back to the case after taking off his uniform. He spent several years in California and then returned to Michigan and went to work for the *Journal*. He had worked there for 11 years before anyone learned of his heroism.

WILLIAM MCINTYRE (Marquette '34) is with the Elmira (Ont.) *Signal*.

Contact!

NO MAN begrudges advancement in his profession. Rather, he constantly hopes for it, regardless of his position. Yet, often he neglects doing the things which offer the best channels to advancement.

Likewise, an employer often hires the man who is close at hand, yet not qualified, because he neglects to look in the right place for the right man.

The Personnel Bureau serves both employer and employee. To the employer the Bureau offers a selection of men properly trained and experienced, and recommended because they meet his requirements.

The increasing patronage of employers is proof of the Personnel Bureau's ability to serve well both employer and employee.

Write today for the registration form and further information. One dollar entitles members of Sigma Delta Chi to three years of service.

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MARKET GUIDE

for 1937

A Typical Standardized Survey
of Your Market

YOUR CITY

(Your County)

Population: (1930 U. S. Census) County, 491,493; City Corporate limits, 259,878; metropolitan area included, 383,157; estimated pop., July 1, 1935, corporate limits, 275,000 (U. S. C.); including suburban area, 357,000; pop. retail zone (ABC definition), 740,905.

Retail Trading Area: Radius in miles, north, 106; south, 100; east, 65; west, 120; most important cities and municipalities in this area are: Anniston (pop. 22,345); Alabama City (8,544); Columbus, Miss. (10,743); Decatur (15,593); Muscle Shoals (719); Florence (11,720); Sheffield (6,221); Tusculumbia (4,533); Gadsden (24,042); Jasper (5,313); Talledega (7,590); Tuscaloosa (20,659); Opelika (6,156).

Analysis of City Population (1930 U. S. Census, Corporate Limits): Native White, 59.6%; Foreign Born, 2.3% Negroes, 38.2%. Families, 64,263; Dwellings, 55,258; Home Owners, 21,576.

Buying Power Indices: No. Banks, National, 1; State, 3; Savings Banks, 2; Trust Companies, 1; Total Deposits (March 1, 1935), \$45,570,000; Total Savings Deposits, \$20,015,000.

Location and Transportation: County Seat. Situated 109 miles W. of nearest larger city, Atlanta. Served by St. L. & S. Fe., Ala. Gt. Sou., L. & N., Cent. of Ga., A. B. & C., I. C., Mobile & Ohio, Seaboard Airline, Sou. Rys.; Airlines: Dettler Air Lines, making all connections; Bus Lines: Southern & Greyhound, Teche Greyhound, Dixie Greyhound, Service Stages, Crescent Stages; on Highways: National, U. S. 11, 78, 31; State, 3, 4, 5, 7, 35, 64.

Principal Industries: Raw materials (mining, etc.), coal, iron ore, limestone, marble, sandstone, granite, commercial clays. Production: Coke, coke by-products, iron, steel, cement, lime, stone cutting, lumber. Manufacturing: Steel and iron fabrication, machinery, brick and clay products, slag products, chemicals, cotton-seed products, explosives, meat packing, textiles, railroad cars. Agriculture: Principal crops in Birmingham's retail trading zone: Cotton, corn, hogs, truck, dairying, fruit, berries, poultry. Principal manufacturing establishments, 685. Some important firms: Tennessee Coal, Iron & Railroad Co., Republic Steel Corp., Alpha Portland Cement Co., Avondale Mills, Ingalls Iron Works, American Steel & Wire Co., Continental Gin Co., Sloss-Sheffield Steel & Iron Co.

Wholesale Houses: Hardware, 5; drugs, 3; groceries, 21; produce, 23; electrical, 10; dry goods, 8; cigars and tobacco, 7; bottlers, 8; confectioners, 2; feed, flour and grain, 10; shoes, 6; lumber, 40; bakers, 17; jewelry, 2.

Number of Retail Outlets for Nationally Advertised Products:

Passenger autos . . . 27	Hardware 10
Commercial autos . . . 4	Jewelry 4
Auto tires 29	Meat markets . . . 22
Auto accessories . . . 31	Men's clothing . . . 4
Filling stations . . . 300	
Bakers 14	Optometrists 1
Confectioners 27	Musical instr. . . . 15
Delicatessen 4	Radio 17
Dept. stores 3; ch. . . 2	Restaurants 48
Druggists 14; ch. . . 10	Stationers 5
Dry goods 4	Tobacco 5
Electrical supplies . . 15	Shoes 10; chain . . . 4
Furniture 10	Sporting goods . . . 2
Garages 20	Women's apparel . . 21
Grocers, indep'd't. . . 30	5 & 10c stores . . . 3
Grocery chains 5	25c to \$1 stores . . 1
Groc. stores, ch. . . 25	

Daily Newspapers: Morning, 2; Evening, 2; Sunday, 1.

Broadcasting Stations: 3.

MARKET AREA MAPS

To all display advertisers in the MARKET GUIDE we offer the opportunity to insert in the survey a map of their trading area, together with the name of the paper and its latest circulation.

This will give a more complete picture of the market to the buyer of space and to make it easier for the newspaper to accomplish this, we are offering this service at a very slight cost. Maps will be carefully drawn, etching made and inserted for \$20.00 additional to your display reservation.

An Encyclopedia of Information on 1500 Newspaper Markets

In a word, this service consists of massing together from one hundred to five hundred facts and sets of figures which reveal the exact trading conditions in each of the fifteen hundred American and Canadian cities where daily newspapers are published—fresh, first-hand, thoroughly dependable, laboriously gathered from original sources, checked and digested by trained experts.

The purpose of the Market Guide, as of its predecessors, is to promote the use of daily newspaper space by advertisers and remove as many barriers as possible from this "road to market."

Two new features have been added to the Market Guide, namely, tabulation of buying power indices, such as, population, principal industries, auto registrations, electric and gas meters, radios and telephones, oil burners, and many other groups, which space buyers, advertisers and merchandisers use in determining markets. Another feature is the arrangement of the retail outlets in tabular form.

To round out and complete this service to the national advertiser, EDITOR & PUBLISHER'S Market Guide gives the publisher of each daily newspaper an opportunity to display in close juxtaposition to the market survey of his own city the story of his newspaper, its circulation, its influence on the market written in his own words. More than two hundred wide-awake publishers each year avail themselves of this unequalled opportunity to show how thoroughly they cover their markets.

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